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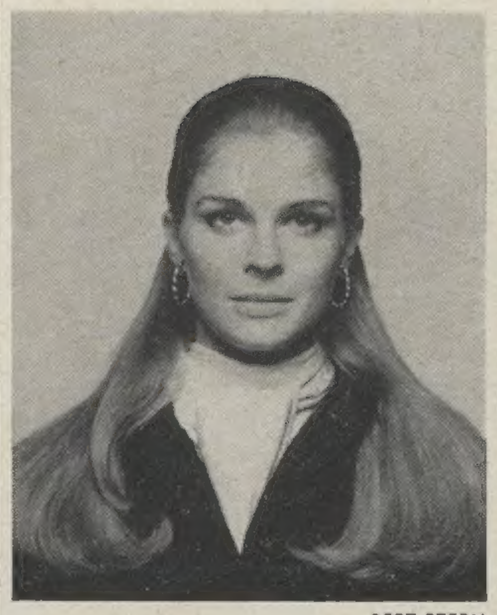
FEBRUARY 1, 1969

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



BERT STERN

COVER: Spring 1969, leading off with the brisk, snappy look you'd expect from the American Collections—a little navy-blue curvecoat, double-breasted, brass-buttoned, sharpened with a white silk stock . . . worn by another American original, Candice Bergen—journalist, photographer, actress—the last facet sparkling most recently in two movies, *The Magus* and, coming up, *The Adventurers*. Coat by Jay L. Sarnoff for Custom Couture, of Agnona wool. Bergère earrings. Echo scarf. All at Bergdorf Goodman. Coat, also at Stanley Korshak; Montaldo's; Neiman-Marcus. Coiffure by Ara Gallant.

FASHION

147 Vogue's eyeview: Opening up on spring
148 American Spring Collections Report: The new pants turnouts—caped, coated, with belted tunics. Coat news—the longer coat, the curvecoat, the sleeveless jumpercoat. Printed cotton coats, rain or shine. Jumperdresses over necktied shirts. New ways to wear the shirtdress. The nifty belted suits. White hats, white belts, white cravats, white shirts. Bared midriffs for day.
200 More American fashion: Long jewelled evening looks in voyant colours. Weskitry at night. Flouncing flounces. The glittered tunic and pants. Short feathered coquetries. Matte and transparent black. The pailletted caste mark—newest allure for evening.
230 Vogue's Own Boutique of Suggestions, Finds, and Observations

FEATURES/ARTICLES/PEOPLE

70 Beating the Crowds to the Algarve. By Anne Chamberlin
102 New Dazzle to Travel. U.S.A. By Despina Messinesi
184 America and the World: A New Fix? By Arthur Schlesinger, Jr.
186 The Astronauts—Their Staggering Flight
188 People Are Talking About . . . Jimi Hendrix
192 Edward Villella—The Greatest American Male Dancer. By Richard Poirier
218 Young American Beauty Stir—Alida Morgan; Scarlett Leas

FASHIONS IN LIVING

135 Vogue's Decorating Finds and Ideas
220 American Action—The Ski Life in Colorado: the John D. Murchisons; the Robert S. McNamaras; the Henry T. McKnights; the George F. Bakers, Jr.; the George P. Caulkinses, Jr.; the Peter Voughts; the Richard M. Hausermans.

BEAUTY

36 Vogue's Ready Beauty
112 Beauty Checkout
170 New way to make a face mind
180 New coiffures on Jean Shrimpton: hair you treat like a fabric
196 Vogue's Own Beauty Dictionary: Chapter I—Skin

DEPARTMENTS

116 Vogue's Notebook: Metropolitan Opera Season in New York
118 Vogue's Notebook: Museum Party in New York
120 Vogue's Notebook: Art Nouveau Evening in Paris
122 Vogue's Spotlight: Theatre. By Anthony West
124 Vogue's Spotlight: Books. By Alfred Kazin
128 Vogue's Spotlight: Movies. By Arthur Schlesinger, Jr.
130 Vogue's Spotlight: Pop Music. By Richard Goldstein
132 Vogue's Spotlight: The Underground. By John Gruen
137 Men in Vogue . . . Notes, Quotes, and Votes
238 Vogue's Travelog
245 Vogue's School and Camp Directory

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New from 'Ultima' II:

Because every woman
has a little something to hide...
'Ultima' II introduces

The Concealers

Two new cover-up cremes, so blendable, so undetectable, they conceal discolorations, veiny patches, little facial flaws—even under the sheerest of makeups.

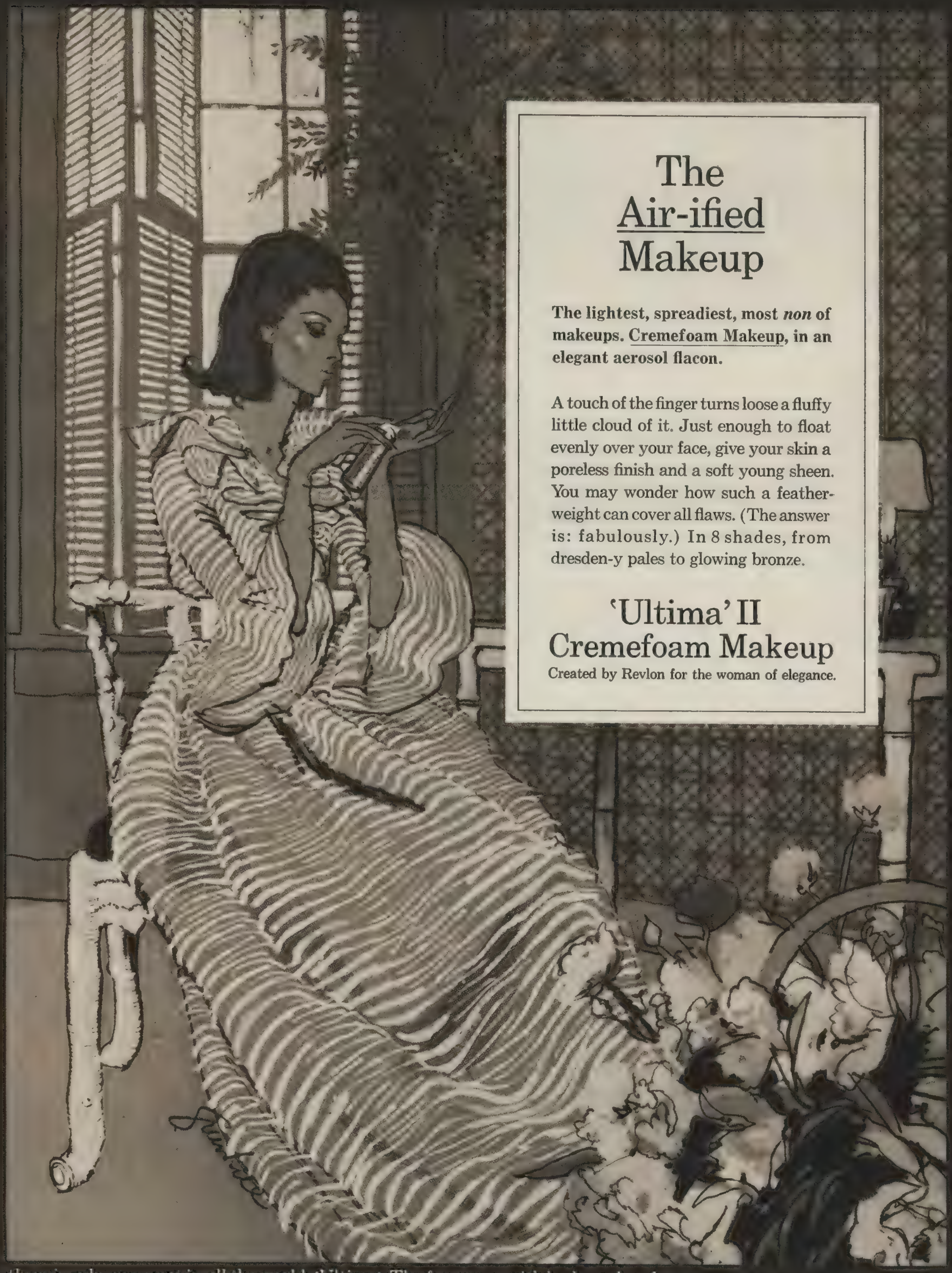
Spot Cover for the Face: The first concealing creme in shades to match your makeup. Blends away all imperfect things—from sun spots to scars—without a trace. In 12 shades, to match (but perfectly) 'Ultima' II makeup tints. Each in a tote-able tube.

Creme Concealer Under-Eye Makeup: Camouflages under-eye lines, shadows, circles—and erases the look of fatigue.

'Ultima' II

Created by Revlon for the woman of elegance.

For the woman who lives in 'Ultima' II.



The Air-ified Makeup

The lightest, spreadiest, most *non* of makeups. Cremefoam Makeup, in an elegant aerosol flacon.

A touch of the finger turns loose a fluffy little cloud of it. Just enough to float evenly over your face, give your skin a poreless finish and a soft young sheen. You may wonder how such a feather-weight can cover all flaws. (The answer is: fabulously.) In 8 shades, from dresden-y pales to glowing bronze.

'Ultima' II Cremefoam Makeup

Created by Revlon for the woman of elegance.

there is only one scent in all the world. 'Ultima'. The fragrance with body and soul.



Fresh, easy, young,

beautiful—

that's all a spring dress
ought to be, night and day.
So—two by Donald Brooks
of Meyers worsted
wool crepe—left, the
faintest blush of pink, 245.00,
right, a marvelous pale
stone color, 265.00
In the Salon, at all
Lord & Taylor stores



Phil Mazzurco

THE WORLD'S RAREST FUR... WHICH IS IT?

SABLE OR KOJAH™, THE WORLD'S NEWEST!

Sable is supposed to be "The rarest of them ALL!" It comes from Russia.

They say only a small amount of pelts are made available by the Russian Government each year and they're sold in lots of 1,000 skins. The actual production of sable is about 110,000 pelts.

And they say only a few pelts out of each lot (1,000 skins) are perfect enough to make the finest sable coat which takes 60 to 120 skins, so one has to buy several thousand skins to make just one fine sable coat.

Okay.

But what happens to the other 1,900 odd sable skins left over after say, 100 perfect ones are taken out?

Obviously it leaves 1,900 skins to go into other sable coats which are a lot less expensive.

That's where KOJAH comes in. Please compare the difference.

KOJAH is a *new* fur, so new that there's none of it on the market. There *will* be 5,000 KOJAH skins—and 5,000 only, for the first time, sold at auction in February, 1969. That's 5 lots by Russian standards, and makes KOJAH excessively rare, to start with.

Another difference is that KOJAH is an American product and they will be all top quality skins. They will have been graded and selected by experts under the supervision of Emba Directors.

When a furrier buys KOJAH, he won't have to buy thousands of inferior skins in order to make one perfect coat.

KOJAH looks like sable, but isn't. It *is* different and you will be fascinated by the range of luminous, lovely browns. You'll adore its silkiness and be thrilled by its flattery.

5,000 KOJAHS mean enough skins for about 50 coats in all the world.... If you buy one, you'll have something. Something expensive and *excessively rare*.

And you won't have to worry about the possibility of inferior skins being left over to wind up being made into inferior garments.

Because with KOJAH, there won't be any.

Interested? Go to your furrier and say "find out about KOJAH. I want one!" As we said only about 50 women in the world will be lucky.

™ Emba Mink Breeders Association

(*Advertisement*)



the first fresh plaid of spring... our very own Marquise suit.

I. MAGNIN

CALIFORNIA · SEATTLE · PORTLAND · PHOENIX

the gray flannel suit or
this season's Fiffeau collection
comes up a pants dress, naturally—
in our Crystal Room.

HUDSON'S



The Woodward Shops







POSITIVELY BLASSFAMOUS

the way a certain Madame D. has an unrelenting passion for Blass after Blass.


DONALD BROOKS



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ONONDAGA SILK

ANGLO FABRICS



PHOTOGRAPHED AT PAN AM TICKET OFFICE BY ROBERT PASTNER

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and as subtle as the scent that follows her about

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ATLANTA BORN...ATLANTA OWNED...ATLANTA MANAGED



Geminesse takes you to another world of lip-color.
Sun-washed. Nectar-rich. Sea-shimmered.

The Pales of Coralique

Six clear, luscious shades of
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Blooming with all the splendor
of a water-borne island garden.
A glisteny kind of color
that's excitingly new right now.
So beautiful, you won't stop to
think about the moisturizers in it.
Yet that's what makes it so beautiful.
The Pales of Coralique.
Sun-washed Coral Creams and
sea-shimmered Coral Frosts.
Rich, moisturized, long-lasting color.
Anoint your lips with it.



Geminesse Lipsticks

From the Geminesse Collection of Total Moisture Make-ups and Treatments.
Only at finer department stores.

Max Factor

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Mollie Parnis



JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN HISTORIC CONCORD, MASSACHUSETTS



Barberini re-thinks the pantsuit. Neat, narrow jacket held at the waist by a cobra belt.
Long, lean pants slightly flared, 165.00. One from a young, new collection in the Jordan Marsh Designers' Shop.


Spring Triptych by
PHILIPPE TOURNAYE
for M. S. Couture
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the feminine way to shop

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Pant-astic! Ben Reig's spirited suit in red, white and blue wool. White makes both shell and pin-stripes on the great red pants, navy does the zippy jacket.

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Young flare in pure wool knit. About $80. Bergdorf Goodman, Neiman-Marcus, Marshall Field & Co., I. Magnin.



Revlon invents action-now skincare

The facecare of the future.

A break-through collection of hyped-up formulas in fast-acting forms, chockfull of everything good for your skin. They roll on. Skim on. Glide on. Splash on. To get your skin in great shape. Fast. (They work while you wait—and you don't wait long!)

This is the way you wash your face.

TONING FACEWASH. In the morning, use to remove every trace of nightcream. A refreshing cleansing-gel in a roll-on. Lathers with water, leaves skin toned and tingling-clean. One for oily skin. One for normal-to-dry.

This is the way to get ready for makeup.

UNDERMAKEUP MOISTURE PRIMER. For dry skin. A pre-makeup base that rolls on (so no gook gets under your nails). And your makeup goes on better. Looks better. Lasts better.

UNDERMAKEUP OIL BLOTTER. For oily skin. A roll-on pre-makeup base that works in seconds, to make pores look less pore-y. Blots up oil so makeup stays fresh, won't get blotchy or change color later on.

This is the way your makeup comes off.

SLUFFING CLEANSER. A clear, concentrated gel with a unique 'sluffing action' that goes after hardened makeup and deeply-imbedded dirt. And gets rid of it fast. Yet it's so gentle, you can even remove eye makeup without irritation.

This is the way to get ready for bed.

ACTIVE FACE RINSE. A powdered concentrate (with a soothing, sleepy scent) that dissolves in water to become a warm, bubbling 'pre-sleep facial'. Splash it on. It gently purges pores of impurities and readies skin for overnight care.

This is the way your skin goes to sleep.

MOISTURE STICK. For dry skin. A light, filmy nightcream-in-a-stick. Glides invisibly over face and throat. Super-moisturizes without heavy creaming (or messy fingertips). Sends you to bed looking greaseless. And positively pretty.

OIL CONTROL STICK. For oily skin. The first moisturized nightcream-in-a-stick that blots up oil instantly, then keeps on blotting through the night, so oil can't 'build up' in the pores. Your skin wakes up refreshed, soft—absolutely oil-free.



new 'Moon Drops' Demi Facecare

by Revlon

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REVLON

Soak up the sea.

'Moon Drops' Seawater Bath Concentrate. Like a visit to a spa, without leaving home. Replete with rare minerals, salts and underwater plant extracts, it turns your bath into a foamy blue seascape. Foams away skin dryness. Silkens up rough, flaky elbows and heels. And fills your tub with the exhilarating scent of the sea.

From the 'Moon Drops' Collection for the Bath invented by Revlon

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'Wonder Nail'. Helps toughen and fortify your nails, protect them against daily damage. It's a protein liquid formula that you brush on the whole nail (not just the tip). It forms a protein-like bond to give your chipping, splitting, peeling, nibbled nails a second chance. Today?

'Wonder Nail' invented by Revlon

VOGUE'S READY BEAUTY

Collectors' items

Every woman worth her precious skin prizes her own sworn-by beauty aids. Devotees of Max Factor's Geminesse collection delight in both the moisturizing-as-it-prettifies makeup and the slew of equally precious props (cleansers, toners, creams) that work round the clock to her advantage. Now come five of these behind-the-scenes skin cosseters—the ones that go together, work together best—packaged in handy sizes. Called, quite naturally, Beauty Quintette, you take five as follows: deliciously scented pink Cleanser and a follow-up Toning Lotion; fluffy Under Make-Up Moisturizer, pat-on-gently Eye Cream, and a penetrating but extra Light Night Cream. All eminently packable take-me-alongs in weightless plastic bottles and jars for the woman who moves—in every sense—with today.

Trading on volume

Spectacular merger brings matters to a fine head. Clairol and potent hair body-builders join up, bottle a new conditioner that gains control over hair. Burgeoning under the name Great Body, Clairol's latest issue gives new texture to any hair—instantly. Active through thick and thin, dry spells and oil hits, its protein qualities comb into shampooed, rinsed and towel-dried hair for the big build-up. Don't wash it off. Great Body conditions while hair is setting, seems to make its volume soar, steadies its set and staying power, puts up barrier between hair and the elements. . . . The illusion of having more hair is apt to make you think of Great Body as growth stock.

Keeping a cool eye

The ladies who care about keeping their coolth are cooling it with makeup, too. Cutting the ice with eye colour, for instance. Today's eye look is long on softness, subtlety, romance—the result of a cool hand contouring, blending, highlighting. A girl's best friend in that department might well be Aziza who has come up with The IceBreakers—a smashing spectrum of frosted shadows and liners. The plan works this way: eyes are lined in one of five frosty colours —green, navy blue, white, brown, or black. Then a choice of one of the nine eye shadow kits, each of which contains three variations on one colour. Iced Peach, for example, has a pale wash of pink, a vivid coral, and a caramel brown. A double-sponge applicator makes for easy putting on. A cool snap, you might say.... (More Ready Beauty, page 144.)



Can fashion be considered an investment?

Build your Spring fashion portfolio around blue chips like this Rona dress and coat ensemble, and you'll collect years of dividends. The Navy gabardine dress and red-lined coat are both superbly tailored to wear as a pair or apart. And the coat is Zepel® finished to resist stains and rain. Dress and coat in 70% rayon/30% acetate, sizes 6 to 16, about $95 the ensemble. At fashionable stores, or write Rona, **RONA** 498 Seventh Avenue, New York 10018.


What's going on here?
A whole new breed of
easy-to-use nail enamel.
Won't smudge or streak.
(And it dries almost instantly.)

Now

Revlon invents mistake-proof nail enamel

The next great fashion for nails. 3 pretty little creamcoats of color. The palest of pastels. Like milkglass -tinted and transparent. (And they're unstreakable!)

These fragile little 'fingertints' are as mistake-proof as nail enamel can get! Revlon made them so easy to apply–and so speedy to dry–you could almost do it in the dark. (On the way to a party, you could do it in a cab!) Now there's no excuse left for *not* wearing nail enamel. Naked nails are out. *Mistake-proof* nail enamel is here! And like *all* Revlon Nail Enamel, its enriched formula treats your nails to all good things. Clearly, it's the big news for nails.



'The Milkglass Collection' of Transparent Nailcremes

Peach Milkglass/Pink Milkglass/Rose Milkglass

(And 3 clear-but-creamy shades of nude from the first transparent collection: Nude Pink, Nude Beige, Nude Nude.)



Perfectly simple. Perfectly beautiful.
The spirit of affluence in a soft shirt dress
of acetate and rayon crepe. 6-16. About $96.
For store nearest you, write to Carlye,
498 Seventh Avenue, New York.

Carlye

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Look twice.

Look twice.

It's Davidow.



Hats by Emme/Jewelry by Seaman Schepps

Jewelry: American Indian Arts Center, N.Y.C.
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Photograph: Skrebneski

The glow of the Golden West—
Estée Lauder's new transparent sun-country makeup

Where do you turn for a face that looks alive and gleaming with vibrant, healthy color? To Estée Lauder's new transparent makeups that seem as natural as your own skin. The look? Sheer and radiant. Tawny and blushing.

Transparent Color Sticks—a new kind of see-through makeup in an easy-to-use stick to smooth over bare skin or foundation.

Go Blush—a transparent gel rouge to put rosy highlights on cheeks.

See-Through Lipstick—in a new range of rich ripe colors to glisten on your mouth.

Estée Lauder

COTTON: YOU CAN FEEL HOW GOOD IT LOOKS

GINALA, aware of all the plaids to be had, decided on one with its own special character. Picked a cool, fresh, *comfortable* cotton for this suit, sculpted for an extra dimension and overlaid with a plaid equally audacious in pattern and color. Red/white/navy (shown), brown/black/white; sizes 6 to 14. At stores listed below and other fine stores across the country.

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Saks & Co., New York; Neiman-Marcus, Dallas; Harzfeld's, Kansas City; Julius Garfinckel & Co., Washington, D.C.; Marshall Field & Co., Chicago; Marthas, Palm Beach & Miami.



If your face doesn't really feel clean with cream,
yet soap and water is too drying, then Estée Lauder's
New Fresh-Water Treatments were created just for you.

Gentle Facial Shampoo: a refreshing green gel that gently cleanses every skin type.
Almond Meal Scrub Soap: a grainy sea-green soap that lifts away impurities, leaves skin silky clean.
Almond Clay Pack: a deep-cleansing facial mask that revives the bloom of good health.
Facial Milk Rinse: a milky after-rinse restores the skin's natural balance, leaving it soft and dewy.
Non-Oily Under-Makeup Creme: helps skin retain moisture; forms a velvety cushion for makeup.

Estée Lauder



Create a stir in this full fashioned Dacron* polyester bouclé knit from Talbott's own Travler® collection. Designed by Cecil Raspberry. Smart V-neck cardigan with hounds tooth check trim over a fully lined slim skirt to match. Both machine washable and dryable. Cardigan in sizes 34-42, about $16. Skirt in sizes 8-18, about $16.† In lots of exciting colors. At spirited stores everywhere or write Talbott Knitting Mills, a division of U.S. Industries, Inc., 1407 Broadway, New York 10018.

Ever turn a quiet day into the Fourth of July?

Well, *Talbott's like that.*

DACRON® BOUCLÉ

*DUPONT'S REGISTERED TRADEMARK. †PRICES SLIGHTLY HIGHER IN THE WEST. HAT BY ADOLFO.

Ultra Feminine Hormone Cream: use it every day.

In thirty days it will help you look younger—
or we'll give you your money back.



Polaroid portrait by Marie Cosindas commissioned by Helena Rubinstein, Inc., 1968. Dress by Pauline Trigère. © 1968 Helena Rubinstein, Inc.

Illusion and make-believe wrapped up in a jar are what some people think about face creams. But Madame Rubinstein was concerned with facts and reality. So when she set out to find a way to "postpone skin's rendezvous with time," she found her own uniquely real way to do it.

Ultra Feminine® Cream. The full name is Ultra Feminine Estrogenic Hormone Cream with Progesterone. But, all you have to know about it is that it works.

Ultra Feminine Cream is a medically tested blending of the two natural female hormones, Estrogen and Progesterone. And the only hormone cream formulated in just this way. Estrogen and Progesterone are the hormones that help keep your skin younger looking. That help it hold maximum moisture and produce oil, so that your face becomes smooth and soft.

It's no secret that after a woman reaches a certain age, these natural hormones are produced in ever-diminishing quantities. So we help nature a little.

All you have to do is simply spend a few minutes each night treating your skin with Ultra Feminine Cream. On your cheeks, under the eyes and chin, on the forehead, and all along the jawline.

That's the entire regimen.

And the results are well worth your time. For, in just a few weeks, skin cells can hold maximum moisture. Oil glands can be activated to produce natural oils from within. And your skin begins looking softer, more supple, younger.

Helena Rubinstein

from riches to wragge and jaguars



B. H. Wragge clothes for riding in Jaguars, at these stores: Bonwit Teller, all stores; Julius Garfinckel, Washington, D. C.; Rich's, all stores; Kaufmann's, Pittsburgh; Halle Bros., Cleveland; Hudson's, Detroit; Marshall Field, Chicago; Burdine's, all stores; Sakowitz, Houston; I. Magnin, all stores.

NORMAN PARKINSON

Some women seek to impress themselves alone. Such a woman is the collector of Jaguars and Wragges—sensitive cars which respond to her deft touch, superb clothes which satisfy her need for perfection.
In 1969, she will pick the new XJ luxury sedan, the most advanced, refined and safest car which Jaguar has ever made, with automatic controls, electrically-operated windows and air-conditioning.
With her Jaguar, she wears Wragge clothes, symbols of understated elegance. Beautiful blazer, *large figure,* in Jasco's navy jersey, white Arnel skirt, red Fibranne blouse, Wragge's flyaway scarf. Cropped wool top, *above right,* over Jasco jersey dress. Moygashel linen dress, *below,* with bamboo-buckled belt, marvellous little silk covercoat.



The chic, eclectic American woman trusts her own judgment. With a sure, infallible instinct for the best, she picks Wragge clothes and Jaguar sports cars, symbols of sleek motoring power from England. In 1969, she will choose the new 2+2 coupe, with automatic controls, power steering and a fully upholstered rear seat for extra passengers. Or the great new XKE roadster, with a cockpit full of sophisticated instruments.

the american woman collects wragge and jaguars







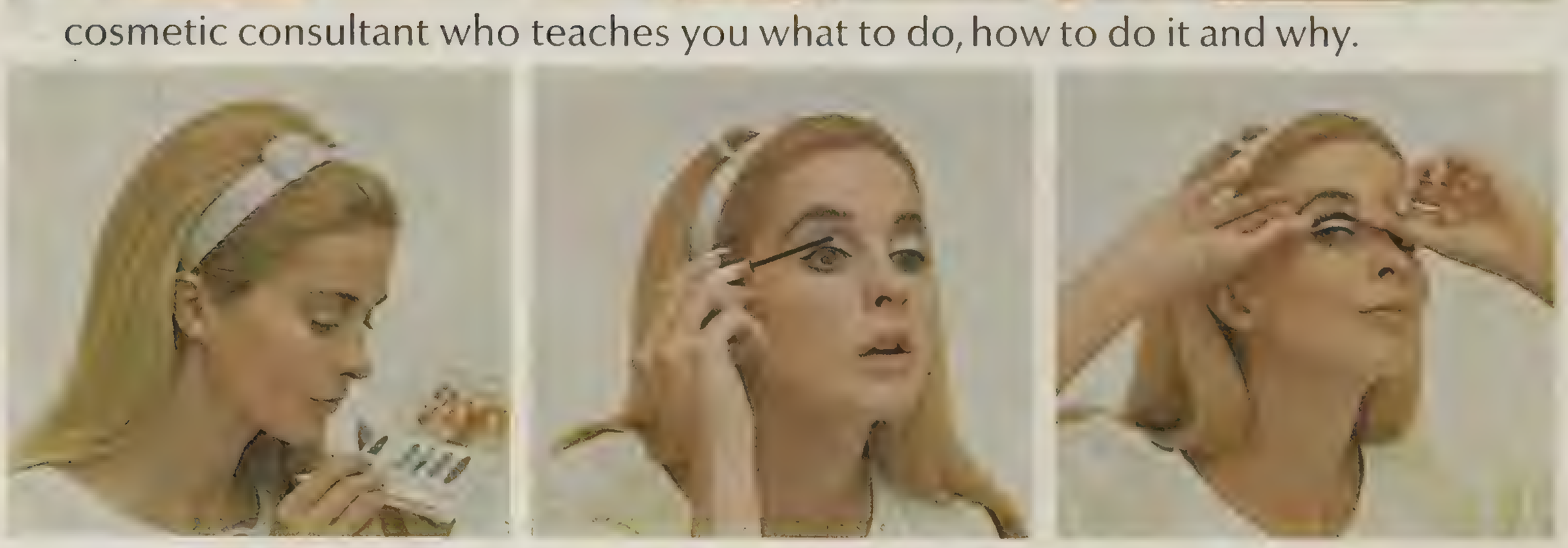
And of course she drives her new Jaguar with the Wragge clothes to complement. Greatcheck wool coat, *top left,* with patent belt. Textured cotton, *below left,* midriff turnout, belted with yellow silk Wragge signature scarf. Smashing white Moygashel linen pantsuit, *large figure,* with navy and red signature scarf. White linen dress, *below,* with red Wragge sunspots.

B. H. Wragge clothes for riding in Jaguars, at these stores: Hutzler's, Baltimore; H. & S. Pogue, Cincinnati; Boston Store, Milwaukee; Harold's, Minneapolis; Stix, Baer & Fuller, St. Louis; Gus Mayer, all stores; Swanson's, Kansas City; Iverson's, Tulsa; Frost Bros., San Antonio; Neusteters, Denver.



Every Viviane Woodard beauty product is brought into your home by a

cosmetic consultant who teaches you what to do, how to do it and why.



She is as near as your telephone. **Viviane Woodard® Cosmetics.** (By appointment only)



THE TREVIRA POINT OF VIEW

A totally new medium for fashion expression is now in the talented hands of American fashion-makers: Fabrics of Trevira by French River Mills.

These are fabrics of unprecedented beauty and luxury.

Their patterns, their textures, their weaves, their light-struck colors, all unique achievements of The Trevira Era. And all eloquent statements of The Trevira Point of View.

A point of view that is heartily endorsed by our great designers who believe that fashion now must be elegant but undemanding.

And their Spring collections express it in fabrics of Trevira® polyester and wool. Creating fashions with the beautiful balance of esthetics and performance now possible in The Trevira Era.

Turn the page now and see it:

The Trevira Point of View.

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KASPER FOR JOAN LESLIE HAS THE TREVIRA POINT OF VIEW...

STATED IN STRIK NG PLAID FABRIC
OF TREVIRA BY FRENCH RIVER MILLS.

The body-dress designed by Kasper, taking shape in Trevira® polyester and wool. A stunning example of the soft discipline Trevira brings to fabric and the great styling it inspires in fashion. At Marshall Field & Co., Chicago; Dayton Co., Minneapolis; Lord & Taylor, New York; Joseph Magnin, West Coast; Neiman-Marcus, all stores.

TREVIRA®

The Extraordinary Fiber





VICTOR JORIS FOR CUDDLECOAT
HAS THE TREVIRA POINT OF VIEW...

TRANSLATED IN RICH GABARDINE
OF TREVIRA BY FRENCH RIVER MILLS.

The costume. Artfully constructed in Trevira® polyester and wool. A fashion triumph attainable now in The Trevira Era when fabrics combine rich textured substance and close-to-the-bone slimness. At I. Magnin, West Coast; Bonwit Teller, all stores.

TREVIRA®
The Extraordinary Fiber

SONY SCHOTLAND FOR GOLET
HAS THE TREVIRA POINT OF VIEW...

EXPRESSED IN SCULPTURED FABRIC
OF TREVIRA BY FRENCH RIVER MILLS.

The jumper explosion unique in The Trevira Era. Now stripes vibrate. And fashion comes alive in a burst of rich, bas-relief texture that happens with Trevira® polyester and wool. At Hochschild Kohn & Co., Baltimore; Halle Bros., Cleveland; J. L. Hudson, Detroit; De Pinna, New York.

TREVIRA®
The Extraordinary Fiber



3 HYSTRON FIBERS INCORPORATED, LICENSEE OF THE INTERNATIONALLY REGISTERED TRADEMARK JEWELRY BY LE BEAU

BARDLEY* HAS THE TREVIRA POINT OF VIEW...

PRESENTED IN GRAPHIC FABRICS
OF TREVIRA BY FRENCH RIVER MILLS.

The outfit. Capturing the spirit of The Trevira Era with richly textured patterns and raging colors. It's fashion, turning new-dimensional with fabrics of Trevira® polyester and wool. At Titche Goettinger, Dallas; L. S. Ayres, Indianapolis; Jacobson Stores, Michigan; B. Altman & Co., New York; Montaldo's, all stores.

*MANUFACTURED BY ABBE RABINER & SON, INC.

TREVIRA®
POLYESTER
The Extraordinary Fiber



RENBROOK HAS THE TREVIRA POINT OF VIEW...

DEFINED IN A CRACKLING PLAID FABRIC
OF TREVIRA BY FRENCH RIVER MILLS.

The ensemble of Trevira® polyester and wool, cutting close figures for Spring. A standard made special with Trevira turning the subtle warmth of honey into a bold, emphatic plaid. At Rich's, Atlanta; Marshall Field & Co., Chicago; Bonwit Teller, New York; Julius Garfinckel, Washington, D.C.; Montaldo's, all stores.

TREVIRA®
The Extraordinary Fiber



HAIR BY JOHN SAHAG FOR LECHAT OF THE NEW YORK. JEWELRY BY LE BEAU



New York *Tokyo* *Paris* *London* *Montreal* *Hong Kong*

Malcolm Starr

by Elinor Simmons

Wear Bellodgia day and night.
Because love comes without warning.



Bellodgia by
CARON

DUSTING POWDER. COLOGNE. EAU DE TOILETTE. PERFUME. EXCH FROM $5.

DRESS BY BIL BLASS



The Counter-Rebellion.

When proud women make their stand, the taste for great fashion is inextinguishable.

Strike a blow for beauty.

Nat Kaplan

In a navy and white dress. Or pants. Or both.
The dress, about $90. Pants separately, about $50.
Nat Kaplan Inc., 498 Seventh Ave., New York



In memory of girdles.

We looked at what women were stuffing themselves into these days and we were not, shall we say, ecstatic.

And so, Panty Pair.

A bringing together of the best features of panty girdles and panty hose, with none of their drawbacks.

All the support of a panty girdle. Without all the dangling, pinching, lumpy hardware. Without that feeling of having your thighs clamped in a tourniquet. And without that flashing gap of bare thigh we know oh so well.

All the freedom of panty hose. But with the support that panty hose just doesn't have the strength to deliver. With no sagging. No bagging. No bunching up. No sliding down. No problem with fit.



And if one stocking runs, you don't have to throw the whole thing out.

Hanes' Panty Pair is a featherlight ounce-and-a-half of two-way-stretch panty, accompanied by a pair of replaceable Cantrece® II stockings.

You ease on the panty. Slip on the stockings. Fold the cuff of the panty over the top of the stockings. And that's that. A smooth, flat, unbroken line from waist to toe. Plus the gentle control you need.

All very nice, you say, but can I afford this Amazing New Thing?

We hasten to reassure you. Panty Pair costs a mere $5.* Complete.

There will now be a moment of silence for the late, unlamented girdle.

Hanes®

*Suggested retail price. Panty Pair patent pending.

FOR THE HOSTESS. HERE'S THE MOSTEST.
IT'S GOT TO BE CREPE.



DONALD BROOKS focuses all eyes on the hostess in the new evening look. Only crepe has this kind of lusty charm. But it takes Avisco fibers to soften it, give a look of silky femininity. Go on. You can carry it off.

Onondaga's crepe is a blend of Avisco® acetate and Avisco® rayon.

HANG YOUR HAT ON AVISCO FIBERS.
DONALD BROOKS DOES.

At Saks 5th Avenue. fmc® CORPORATION **AVISCO FIBERS**

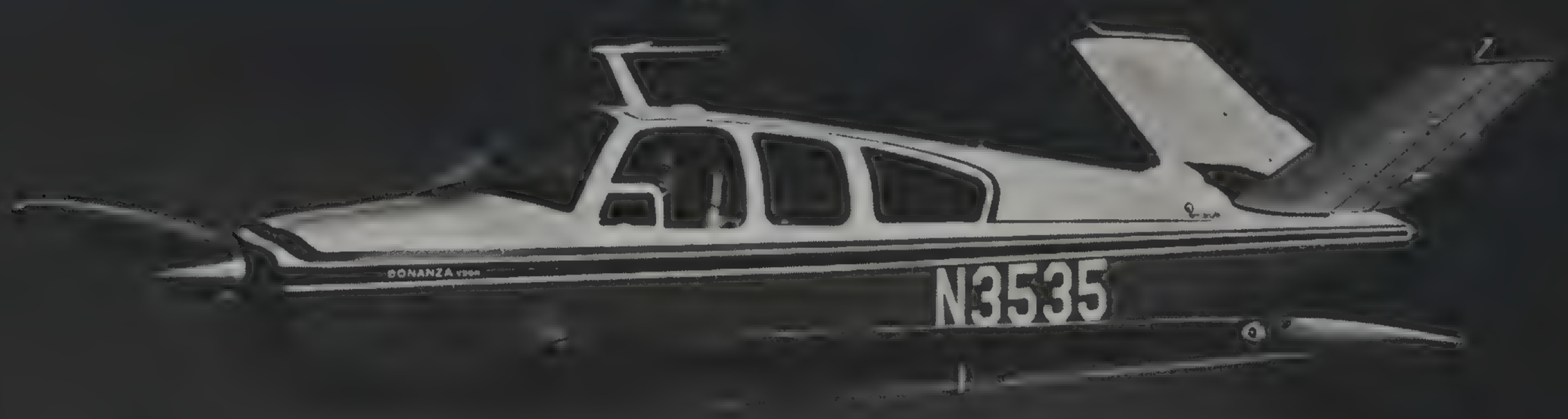
People complain that you never stay home, you vagabond!

Never mind. Your fellow members of the Beechcraft set would be more understanding. You haven't been in a rut since you got your Beechcraft Bonanza. From that day on, the stifling button-down routine just fell apart.

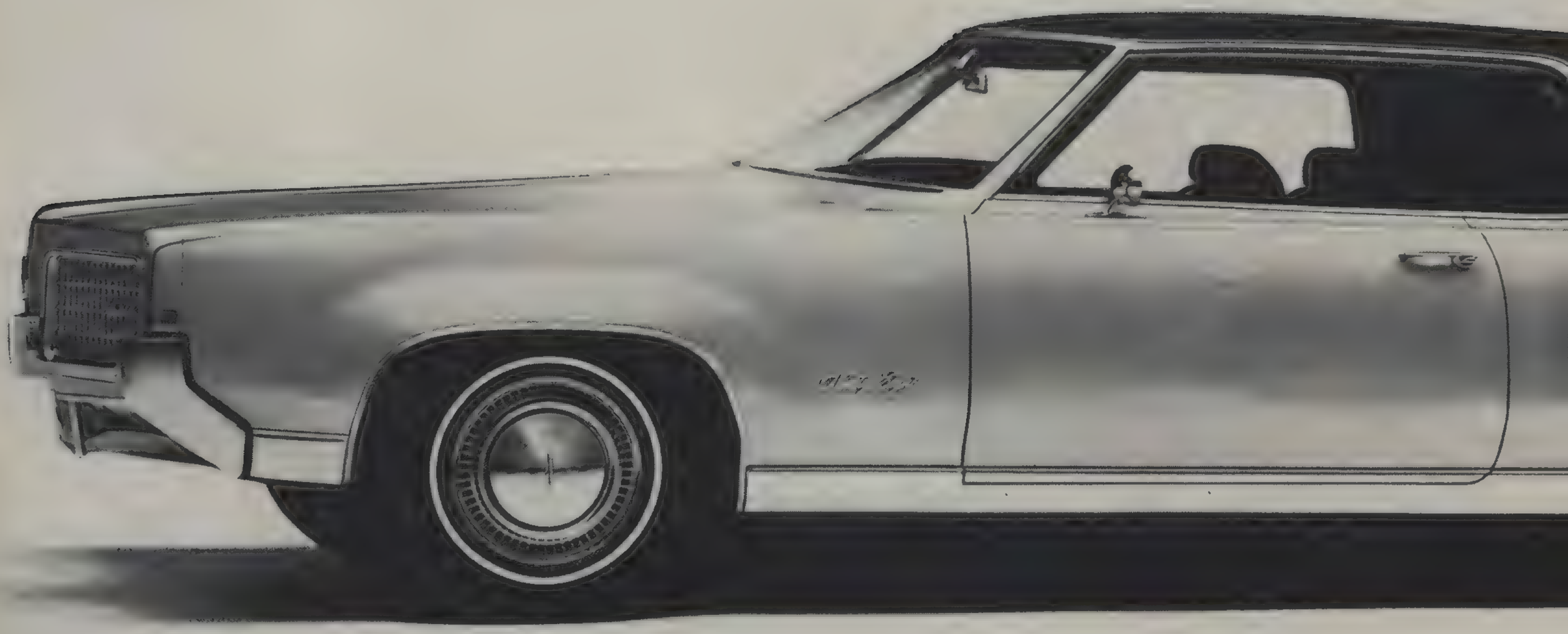
You go out to play 1000 miles away. You change seasons as easily as your mind. Here today...there today! You've got new privacy, priority and a precious lot of freedom. Bonanza! It's the way you live now.

As for the people who wonder why you aren't squarely planted the way they are? You can sympathize, maybe. But you can't mend your gypsy ways. There are always a few hundred more places you want to go in your Beechcraft.

Accustomed to the finest you'll find it in a Beechcraft



Beech Aircraft Corporation, Wichita, Kansas 67201, U.S.A.



OLDSMOBILE

NOW SHOWING

YOUNGMOBILE THINKING 1969

Ninety-Eight

goes its own way to Grand Luxury.
It is elegance,eloquently understated.
A contemporary look of chic, captured in
steel and motion. And comforts to pamper
you everywhere you go. Clearly the car
for women who set their own style.



Fogarty does Fogarty

She goes her own way in Dacron®

Woven twill gabardine of 100% Dacron polyester.
Left: One piece mock jumper dress.
Navy and white only. $70.*
Right: Step-in shirtwaist dress.
White/navy, navy/white. $70.* Both, sizes 4 to 14.
Anne Fogarty Inc., 550 Seventh Ave., N.Y. 10018
At fine stores listed on page 70





*SLIGHTLY HIGHER IN THE WEST ®DUPONT'S REG. TM



*SLIGHTLY HIGHER IN THE WEST ®DUPONT'S REG. TM

Fogarty does Fogarty

She goes her own way in Ban-Lon® dresses of Dacron®

Left: Split bodice double-knit crepe dress.
In vanilla, light blue, pink and almond green. $70.*
Right: Two-tone double-knit crepe cardigan shirt dress.
In vanilla/ecru, white/light blue. $75.* Both, 4 to 14.
Anne Fogarty Inc., 550 Seventh Ave., N.Y. 10018
At fine stores listed on page 70





OLDSMOBILE
NOW SHOWING
YOUNGMOBILE THINKING 1969

Toronado

goes its own way too, with sleek new looks
and an excitement luxury never had before.
A car expressly for the woman
willing to discover a new ultimate
in sporting luxury. For her, we
promise a beautiful experience:
Front wheel driving in a Toronado.

BARBIZON



Figure-shaped with Tafredda® for under-knits, this lovely slip is enhanced with scallops and dainty embroidery. Side zipper for easy dressing. In white, black or champagne 32-42 average, 32-38 short.
FLIRT $7.00

BLOOMINGDALE'S, New York
LAZARUS, Columbus
CAPWELL'S, California

Barbizon

BEATING THE CROWDS TO THE ALGARVE

By Anne Chamberlin

The first time around, I'd never even heard the name. I only knew that if you really hated flying and you had just wrapped your rented Spanish car around a tree in a town called Huelva, you could grab the noon train to the north, cross the Guadiana River in an open launch to a Portuguese fishing port, where you caught the night train to the south bank of the Tagus, where you boarded the ferry to Lisbon, where you connected with the "Express," which struggled for two nights and three days before it slumped to a final stop at the Gare d'Austerlitz in Paris. It wasn't exactly the main caravan route of the Jet Set, and I was the only person crossing the Guadiana that afternoon who wasn't carrying a live chicken.

Perhaps that was my attraction. The dark and solemn young man who stamped the passports in the fishing village took one smouldering look at me, tossed away his stamp, locked his office, swept me off sight-seeing in a horse-drawn carriage, took me to dinner and proposed marriage before we'd even finished the fish. It wasn't too clear how he planned to dispose of the wife and family he already had.

At the railway station, I had to kiss the baggage master before he would relinquish my suitcase to the custody of my "fiancé."

By the time I reached my compartment on the train, my suitors wailing love duets, I found the conductor sitting on my bed, expectantly clasping a bottle of Spanish brandy—and two glasses.

You don't forget a town like that in a hurry. Its name was Vila Real de Santo António.

After fifteen years had bumped by, I had begun to wonder if there really *was* a Vila Real. . . . Then the gongs began for a slice of southern Portugal called the Algarve.

This "Portuguese Riviera" had been lying there, alone and undiscovered, while the big jets flew past to unload their frantic cargoes on the coasts of Spain. Now the frenzy of travel folders on hotels, apartments, golf courses, and discothèques in full colour foretold what lay ahead: The Algarve was what *They* were going to march on next.

But the small print of a map caught my eye. Guarding the eastern gateway to the Algarve, the first event in the line of march from southern Spain: Vila Real de Santo António.

With *that* at the gate, can the centre hold? I had to move fast. You can't keep a situation like that waiting.

You can fly to Faro, the Algarve's biggest city, in forty minutes from Lisbon. But I wasn't in *that* much of a hurry, so I rented a Hertz car. That's what I thought, anyway. There was a careless rapture about my credit. They waived the deposit. Would my expiring American driver's license do? "Just don't speak Portuguese if you're stopped."

We were very deep in this *negócio* before I realized it was not Hertz I was dealing with at all. It wasn't even Avis (which is also the name of the grandest restaurant in Lisbon). It was a garage *near* Hertz. Sort of.

I was also quite sure that the car they pointed out as mine was a dark green baby station wagon. Days later, I was still searching the parking lots for this imagined vehicle. The machine they actually delivered was a round, gray-blue baby sedan. I don't know where they put the engine. Front and back, when you got them open, were occupied by suitcase space.

(Continued on page 80)

The Anne Fogarty
clothes shown on pages 66 to 69
are available at these fine stores.
Anne Fogarty Inc., 550 Seventh Ave., N.Y.

LORD & TAYLOR, NEW YORK
G. FOX, HARTFORD
HAHNE & CO., NEWARK
B. FORMAN, ROCHESTER

CONNECTICUT
Bridgeport ..... Betsy Gaynor
Danbury ..... John McLean
Darien ..... Margo Moore
Fairfield ..... Fairfield Dept. Store
Greenwich ..... Ginny's
Hamden ..... Richard Thomas
Madison ..... Eleanor Knox
Manchester ..... Carriage House Salon
Meriden ..... Weld's
New Britain ..... Birnbaum's
New Canaan ..... Cherida Inc.
New Haven ..... Esther's
Norwich ..... La France Shop
Stepney Monroe ..... The Unicorn Dress Shop
Waterbury ..... Freedman's

MAINE
Brunswick ..... Canterbury Shop
Portland ..... Porteous, Mitchell & Braun

MASSACHUSETTS
Boston ..... Lord and Taylor
Falmouth ..... Dee's
Fitchburg ..... Mary Gallo
Gloucester ..... Adasko's
Hingham ..... Talbot's
Hyannis ..... P.M. Wilson
Lowell ..... House of Erwin
New Bedford ..... Cherry and Webb
Pittsfield ..... Miss Agnes
Salem ..... Newmark's
Springfield ..... Miss Kirby Inc.
Waltham ..... Grover Cronin
Wellesley ..... Triangle Shop
Worcester ..... Ulian Inc.

NEW HAMPSHIRE
Dover ..... Virginia Lee Shop
Hanover ..... Town and Country

NEW JERSEY
Asbury Park ..... Dainty Apparel
Bayonne ..... Mademoiselle
East Orange ..... Doop's
Glassboro ..... Bird Cage
Haddonfield ..... Lillian Albus
Haddon Hts. ..... Debbie Shops
New Brunswick ..... P. J. Young
Plainfield ..... Tepper's
Point Pleasant ..... Nanette Shop
Princeton ..... Bellow's
Red Bank ..... Mustillo's
Ridgewood ..... Jenny Banta
Summitt ..... Miss Nellie
Trenton ..... Nevius-Voorhees
Washington ..... La Boutique

RHODE ISLAND
East Greenwich ..... Country Clothes
Lincoln ..... Jean Hein's
Providence ..... The Outlet

VERMONT
Bennington ..... Vogue and Vanity
Burlington ..... Magram's
Woodstock ..... Morgan Ballou

NEW YORK
Amsterdam ..... New Paris Shop
Binghamton ..... Drazen's
Buffalo ..... Mack-Friedman
Chappaqua ..... The Showcase
Cooperstown ..... Smart Shop
Dobbs Ferry ..... Elegant Fashions
Elmira ..... Gorton Coy
Gloversville ..... Evelyn Gibbons
Hamburg ..... Guyette's
Hornell ..... MacBrides
Ithaca ..... Holley's
Jamestown ..... Nord's
Lockport ..... Flora Hatch
Middletown ..... Kassel Bros.
Newburgh ..... Fieldton, Inc.
New Hartford ..... E. Cramer & Son
Painted Post ..... Mary Kirkland
Poughkeepsie ..... UP-TO-DATE Co.
Schenectady ..... Muslers
Syracuse ..... Edson's
Troy ..... Lord and Tann
Watertown ..... Herr's
Westfield ..... Westfield Dept. Store



Spring, sculptured in creamy wool melton and wrapped about a sprig
of wool mint gabardine. Cooper Couture mastery, on
exhibit in our Specialty Shop, Cleveland.

HALLE'S



"Because a woman is svelte, natural, pretty and practical, I design lingerie that is just that. With a womanly concern about shape. My Shape-Slip is two essentials in one. A lovely slip with an unseen shell-cup bra. The bodice gently but firmly lifts and rounds. The slip continues smoothly - there's nothing extra to rumple or bind. Beauty without bulk, that's the idea behind every Olga."

behind every OLGA® there really is an Olga



The Young Secret® Shape-Slip® 32-34-36, A and B cup, in white and misty pastels, 13.00. Chemise version, 16.00. Or, if you prefer, a classically tailored style, 13.00. At stores with fashion spirit. The Olga Company, 7900 Haskell Avenue, Van Nuys, California 91409 ©1968 The Olga Company

Michel®

ANNOUNCES:

THE RETURN OF THE MOUTH



Photograph, John Rawlings. Sables, Ben Kahn. Lollipop, Loft's.

(It's
time for
the sexy lip-
stick. Pas pour
les enfants. Unless
they're enfants terribles.)
For years, everyone's been saying the eyes have it. We agree. But we feel the eyes have had it as the focal feature of your feminine face. We say: it's time for the return of the mouth. Time for the return of disturbingly delicious lips that tell a man what a woman's mouth was meant for. Time for that tantalizing target area: the mouth. Which is why Michel invented a new kind of lipstick. The sexy lipstick. For grown-up girls. Who know what they want. And how to get it. Girls with m-m-m-mouths no man can withstand. And we may as well tell you now: no teeny boppers, mini boppers or in-betweeny boppers need apply. Michel lipstick is for the woman who's emotionally mature. Sophisticated. Successful. Highly chic. Highly contemporary. Both experienced and experimental. The woman who wants to try anything and everything that's new, that's news, that's fun, that's flattering. And Michel has more colors than anyone. Colors like pink and poppy and pimento and pale hyacinth. Colors like sherry and sauterne and vin rosé and iced champagne. Colors like watermelon and golden plum and ripe apple. Michel lipsticks are sixty sexy colors —drenched with shimmer, swirled with shine—so tempting, they beg to be kissed! Are you grown-up enough for Michel—and all the dazzling disorder our lipsticks can bring to your life? We dare you to find out, enfant. P. S. With Michel lipsticks go made-to-match nail lacqueurs. Michel Cosmetics, Inc., N. Y.


ROBERT LEONARD
His label speaks for itself
and so do the women who wear it…

I've never felt insecure about what looks right on me.'

'I know the kind of woman I am. So does Robert Leonard.'

'I choose clothes as I do perfume. To enhance, not overpower.'

'Robert Leonard suits me.
I identify with him.'

'He's always contemporary,
but never outrageous.'

'He gave me a look
that's my very own.'



'Spend five minutes with Robert Leonard and you'll know why women identify with him. The fit. The care taken with every detail I'm his buyer.. and he suits me.'

Look for his label at:

LORD & TAYLOR'S Manhattan Shop
I. MAGNIN & CO.
L. S. Ayres & Co.
L. L. Berger, Inc.
Frances Brewster, Inc.
Burger-Phillips Co.
H. P. Clayton
The Crescent
Dayton's
Embry & Co.
Marshall Field & Co.
Field-Schlick
B. Forman Co.
G. Fox & Co.
Gano Downs Co.
Julius Garfinckel & Co.
Gidding Jenny
Grace's
Harzfeld's
Higbee Co.
C. Crawford Hollidge, Ltd.
Honigsbaum's
Joseph Horne Co.
J. L. Hudson Co.
Hutzler's
Dorothy Rice
Rich's, Inc.
Rike-Kumler Co.
Al Rosenthal's, Inc.
C. A. Rowell, Inc.
H. P. Selman, Inc.
Smartwear-Emma Lange, Inc.
Stern & Mann Co.
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Strawbridge & Clothier
Thalhimers
Kilpatrick Co.
F & R Lazarus Co.
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Makoff
Gus Mayer Co., Ltd.
Ruth McCulloch
Evelyn McGill
Ed Mellon Co.
Miller Bros. Co.
Miller & Paine, Inc.
O'Neil's

Prices here range from about $95 to $175

Fabrics Shown, de Marco, California Fabrics, Inc.;
Couleur Fabrics Co., Inc.; Pomezia Textiles, Inc.;
Linings, Victor S. Noerdlinger, Inc.



Of 100% Dacron® polyester, this two piece creation by Cabot shows smart ottoman stitching on the jacket and lower part of the dress. In White, Middie Blue or Cornsilk Yellow, sizes 6 to 16. About $75, slightly higher west of the Rockies. At fine stores everywhere including **Jordan Marsh,** Boston; **B. Forman,** Rochester; **Flah's,** Albany; **Best & Co.,** New York City; **Stewart & Co.,** Baltimore; **Julius Garfinckel & Co.,** Wash., D.C. and branches for all stores. Or write **Cabot Knitwear,** 1410 Broadway, New York, N.Y. 10018.

La Costa—the resort where you'll lose the things you want to lose. Like tensions you don't need. And worries you don't want.

You'll lose them at our championship golf course. At tennis. Swimming. Horseback riding. Dancing every night. A trip to nearby San Diego. Or to romantic Old Mexico.

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Come to La Costa in Southern California. Where you can get lost in activities. And find the you you've wanted to recapture.

Get lost at La Costa.
The place
to find yourself.











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San Francisco (415) 989-6239
Washington, D. C. (202) 293-1329
Las Vegas (702) 734-8371

To the Algarve

(Continued from page 70)

I do know that when I let out the clutch in any one of the car's four forward speeds it shot out from under like a bee-stung gazelle. Only its inventor knew for sure how to make it go backwards. Many a shaken Portuguese hotel-keeper, after our warm farewell exchange of *obrigado* and *bom viagem* (thank you and good trip) turned to find a blue-gray sedan nudging up the front steps, with me inside, wrestling with the transmission.

In the towns, they had to scatter as I bounded out of control down the cobblestones. The streets of those Moorish villages of the Algarve are three-fourths of a car wide. And the inhabitants like to hang the family canary cage on the outside wall, along with the family wash. (Every day is washday in Portugal. Every river has its pool of suds, fringed by women beating clothes on the flat rocks. Sheets billow from the rooftops and dangle like banners.)

I had no trouble obeying my instructions not to speak Portuguese. Fifteen years ago, before my first encounter with Vila Real, I had done some time at Berlitz. And look where *that* got me. By now, all I could recall was that nothing Portuguese sounds the way it looks. The Portuguese themselves speak a sort of shorthand, only pronouncing about half of each word. In the Algarve they have chopped off another third.

"Portuguese," someone explained to me about halfway along, "is a Frenchman with a cold, speaking Russian."

Toward the end of my journey, when I was a veteran of the syllable-swallowing Algarve, I ordered my hotel breakfast by telephone. I asked for tea, croissants, and honey. I took it to be an acquiescent gurgle at the other end. A considerable time later, I flung open my door to see a sturdy youth bent under his load. Between us we coaxed his cargo across the threshold, and I took inventory: One cupcake, three hard rolls, one sweet roll, five tinned cookies with "shortcake" printed on them, four cubes of quince marmalade and a dish of fig preserves.

Well, so much for the language. No need to bother about the money, either—just try to remember to go home when it runs out. In general, the bigger the coins the less they are worth.

The exchange rate between Portuguese escudos (pronounced *shkoodsh*) and U.S. dollars involves being able to multiply and divide things by twenty-eight. Even the worldly investment banker I met at the Ritz in Lisbon couldn't do that. I just figure that if one of their leading banks is called Banco de Espirito Santo e Comércio (Bank of the Holy Ghost and Commerce), a girl hasn't too much to worry about.

The day I checked out of one of the newest and gaudiest hotels in the Algarve (part of the Great Leap Forward for the Invasion), the electricity went off while I was paying my bill. It knocked out the piped-in music, the high-speed elevators, *and* the office computer. There were three young men behind the desk with nothing much to do, and they all took turns labouring over translating my bill into dollars. They finally confessed that without the computer they couldn't say *exactly*. (Well, three days of positively Byzantine luxury, plus breakfasts, teas, and lunches came to *about* $28.)

No need to pack much for the Algarve, either. They've got everything in the stores. In one town, where I needed some soap, I found shops where they carried hair colouring and Pyrex casseroles; another stocked fish hooks and shower heads; or brooms and china; cheese and brandy; chewing gum and combs. But soap? I had to steal from the hotel.

At another little fishing port, my priority had shifted to 100-watt light bulbs. (Portuguese hotels feature the two-watt Christmas-tree-bulb reading lamp.) Finally, one storekeeper took pity on me and led me down the street to corner my quarry. I suppose I should have known. That shop specialized in air fresheners, motor oil, candy, cookies, cooking pots, sausages—and light bulbs.

(Continued on page 105)



The Gossard
Friva-lace
Collection
is available at
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Connecticut

Manchester . . . . . Burton's
Manchester . . . . . House & Hale
New Britain . . . . . Raphael's
Waterbury . . . . . Miller & Peck
Waterbury . . . . . Worth's

Maine

Portland . Porteous, Mitchell & Braun
Augusta . . . . . D. W. Adams
Bangor . . . . . Freese's
Houlton . . . . . Edythe's
Lewiston . . . . . Ward's
Presque Isle . . . . . Wilkin's

Massachusetts

Boston . . . Jordan Marsh—all branches
Boston . . . . . Gilchrist
Andover . . . . . The Dame Shop
Brockton . . . . . Edgar's
Brockton . . . . . Gilchrist
Burlington . . . . . Cherry & Webb
Fall River . . . . . Cherry & Webb
Fall River . . . . . Edgar's
Lawrence . . . . . Cherry & Webb
Lawrence . . . . . Sutherland's
Lowell . . . . . Cherry & Webb
Lynn . . . . . T. W. Rogers
New Bedford . . . . . Cherry & Webb
Northampton . . . . Laura Girard Shop
Quincy . . . . . Gilchrist
Salem . . . . . Almy's
Springfield . . . . . Forbes & Wallace
Springfield . . . . . Steigers
Stoneham . . . . . Gilchrist
Worcester . . . . . Denholm & McKay
Worcester . . . . . Marcus Co.

New Hampshire

Manchester . . . . . James W. Hill Co.
Manchester . . . . . Leavitts
Nashua . . . . . Millers
Portsmouth . . . . . Kimballs

New Jersey

Newark . . . . . Bamberger's
Moorestown . . . . . C. A. Rowell
Phillipsboro . . . . . Orr's Dept. Stores
Somerville . . . . . Reynolds
Toms River . . . . . Reynolds

New York

Brooklyn . . . . . Abraham & Straus
Buffalo . . . Adam, Meldrum, Anderson
Rochester . . . . . E. W. Edwards
Utica . . . . . Boston Store
Albany . . . . . Flahs
Auburn . . . . . Kalet's
Binghamton . Fowler, Dick & Walker
Canton . . . . . Smith's
Corning . . . . . Rockwell's
Elmira . . . . . Rosenbaum's
Glens Falls . . . . . Erlangers Fashions
Glens Falls . . . . . Fashion Shop
Massena . . . . . Boston Store
Poughkeepsie . . . . . Luckey Platt

Rhode Island

Providence . . . . . Cherry & Webb
Providence . . Gladding's—all branches
Barrington . . . . . Cherry & Webb
Newport . . . . . Cherry & Webb
Warwick . . . . . Cherry & Webb

Vermont

Barre . . . . . Homer Fitts Co.
Bennington . . . . . E. C. Nichols Co.
Brattleboro . . . . . J. E. Mann Co.
Burlington . . . . . Abernethy's
Rutland . . . . . Economy Store

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whether the women who buy it
are really on to something
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Go ahead. Find out.

Do the one thing you should do anyway, if you're going to buy this makeup intelligently. Try it on your own skin first, in the way that it should be tried.

Choose a day when you're in the mood for a little leisurely experimenting. Then go to the cosmetic counter of the very finest store you know.

Once there, look for, ask for, if necessary even wait for, the woman who specializes in Alexandra de Markoff cosmetics.

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Because, like perfume, our Countess Isserlyn Make-Up does different things on different people. You'll need a specialist's trained help to find your Countess Isserlyn color this first time.

Now watch what she does. She'll wash off a patch of your skin, gently, down to the jawline. Study it. Pick a numbered bottle. Shake it. Stir it. And hand you the little stirring stick.

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Now look in the mirror. From here on, we think you'll be astonished. Like a china silk slip slithering down over your body, this makeup seems to slip itself over your face. Covering that smoothly. That evenly. That fast. But much more sheerly.

See how much of you that one touch covered. See how it makes your skin look. And feel. Compare that much with the rest of your face, the part that's still under the makeup you currently use. Now hunt. See if you can find any line at the jawbone where our makeup ends and you begin.

And if, after all this, you find yourself not quite sure but just very tempted?

Wait. Look again hours later. Now see whether you still feel you can afford to live without this lovely stuff.

We'll take that chance.

After all, even if you never buy it, all we'll have lost is some time and a smidge of our makeup.

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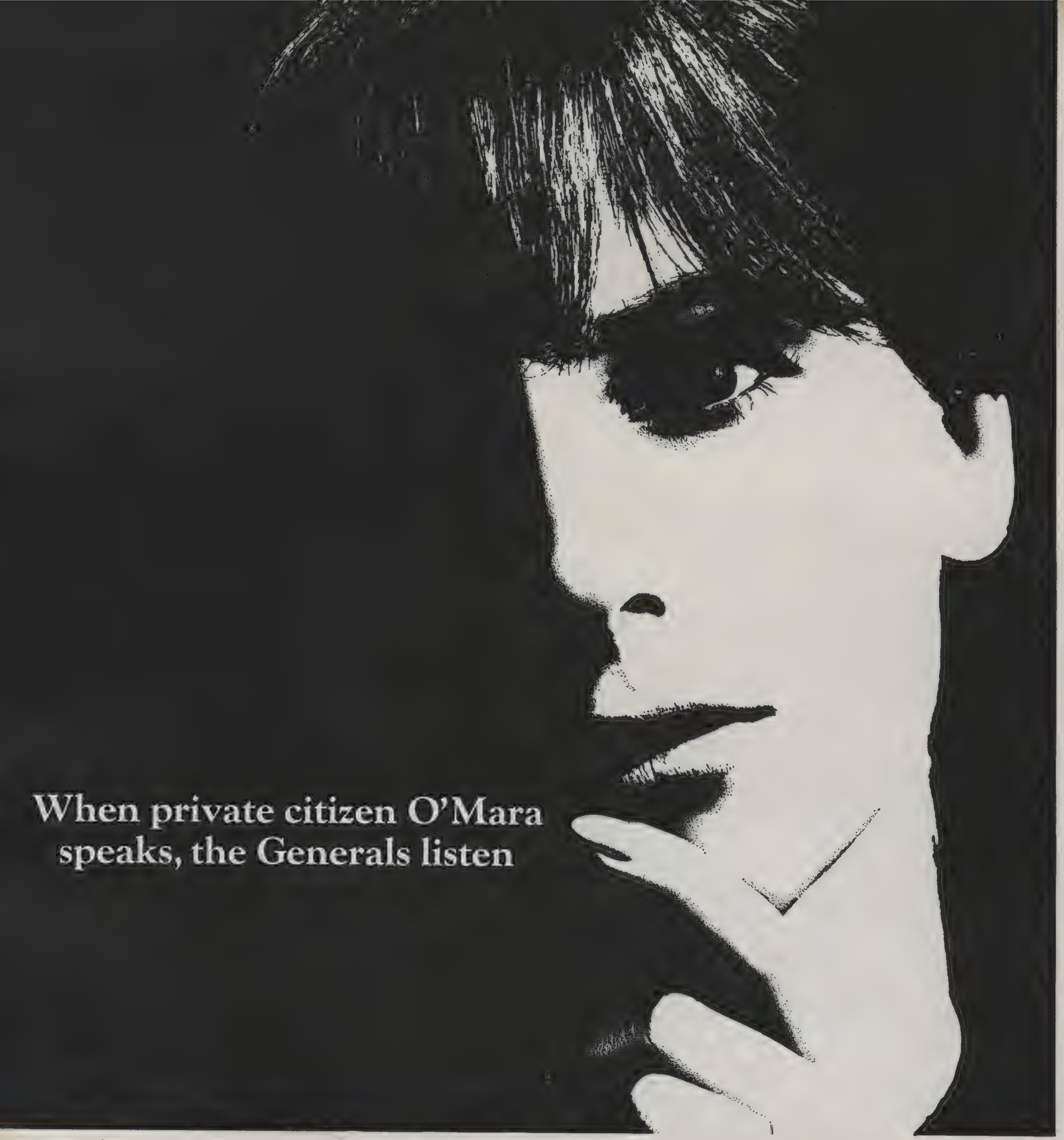
Suddenly your hair has texture! And beautiful texture is Basic.
Breck Basic.
The first texturizer for hair!



Beautiful Hair
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When private citizen O'Mara speaks, the Generals listen

General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

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Why don't you become a professional Interior Decorator?



BY JANICE TRIMBLE

It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited...even if you use only part of your time. You can train at home without interrupting your regular duties.

I DON'T THINK there is another profession today that offers more pleasure or greater rewards to a woman than that of interior decorating.

It is the ideal place to put your natural love of beauty to practical use. You can prepare for one of the many attractive positions available or decide to go into business for yourself.

Do you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you have the makings for success as a professional decorator.

Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction—talent just waiting to be discovered.

You can now train for this work at home, in your spare time. No previous skills or experience are required for this training. Why not look into the many opportunities that interior decorating offers you?

A tremendously expanded field

It used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

Your work as a decorator is varied and interesting. It frequently takes you and your clients into plush showrooms and exclusive shops filled with treasures. You move in a world of fashion, creativity and ever-new challenge.

Designing and furnishing even a single room can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so enormously.

What the LaSalle Course teaches you

The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings that will delight your clients and build your reputation. Even before you have finished the course, you will be able to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with thoroughness for your work as a professional decorator.

The LaSalle Course in Interior Decorating is backed by more than half a century of leadership in the field of adult education. More than 1,000,000 people have trained for success through home study with LaSalle.

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If you are seriously interested in the new opportunities offered by a career in Interior Decorating—if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals—send attached post-card for free LaSalle booklet. You may be surprised by the low cost of the course. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

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NEW DAZZLE TO TRAVEL, U.S.A.

By Despina Messinesi

News about airlines, air terminals, helicopters, and TurboTrains

There's new dazzle to travel in America. After years trapped in laboratories, some bold ideas tailored to move travellers more efficiently, more swiftly, and in greater comfort are now realized, with more shaping up for the 'seventies. The present crop ranges from charged-up techniques in reserving plane tickets and new air terminals proportioned for the new and bigger planes to new trains resembling planes.

AIR TRAVELLER: Spurred by the promise of the enormous new Boeing 747s (capacity: over three hundred and fifty passengers) by the end of the year, terminals around the country have a hustle. One of the objectives is to pare down the walking distances. An appropriate French phrase for waiting room, "hall of lost steps," will no longer describe these new American terminals.

The first 747s to fly will carry the blue-and-white markings of Pan American's great fleet. At New York's Kennedy airport, Pan Am's terminal will have an extension six-and-a-half times the size of its present building, will have six gates for 747s and ten for standard jets. When it opens early in 1971, it will be the world's largest individual airline terminal. In this slick project, long sheep runs will not exist, instead passengers will pull up directly at numbered flight gates where baggage will be checked in, then walk some thirty feet to the check-in counter. The longest walk from any one point will be no more than seventy feet. The rooftop will be a car park for five hundred cars, and conveniently underground there will be a Federal Clearance Center—Customs, Health, and Immigration.

Scheduled for the end of 1969, the new glass-walled wing to TWA's terminal at Kennedy is planned both for 747s as well as supersonic planes. Moving sidewalks will carry passengers through a two-hundred-foot tunnel resembling a concrete rabbit hole from the lobby to the departure gates. Escalators will speed those arriving from foreign countries to the underground level for formalities—thirty-six stations for customs inspection.

At the new Houston International Airport in Texas, an electronic subway with pencil-blue cars shuttles passengers between its two terminal buildings. Twenty planes nose up at each of the two terminals. The airport's two runways—one almost two miles long—were built especially for the additional weight of the 747s and for the supersonic planes now rehearsing. Circled by pines, the landing strips are fenced off with barbed wire to keep out the deer that still dart swiftly through the forest sixteen miles from the centre of Houston.

At Love Field, the airport for Dallas and Fort Worth, Braniff International's new terminal which opened last December plays with colour both in and out. Some lobbies have the boldness of a fair: others vibrate with splintered and mirrored lights as discothèques do; groups of deep armchairs in boarding lounges are like those in dark brooding corners of men's clubs; forests of lights dripping above corridors resemble stalactites. An elevated train as bright as Braniff's fleet of planes will begin "lift" operations this month from distant car parks to the terminal.

The big news at the Tampa terminal in Florida opening in 1970 are the horizontal elevators that run back and forth from the main building to boarding areas in the four satellite buildings. Operating like automatic elevators moving sideways and painted in shades of blues and reds, each car carrying about one hundred passengers travels the one-thousand-foot distance in forty seconds.

It's both weird and satisfactory for passengers to know that when they make plane reservations, the whole transaction is electronically stored. At American Airlines, the first carrier to use electronic systems (other airlines have followed), the computers record specific requests for special meals on planes, hotel and car reservations, even a seat on a continuing flight, in addition to the passenger's name, address, and telephone number. What some passengers forget is that computers are not necessarily programmed in diplomacy. When they feed back information, they often give the full story and sometimes leak out secrets—perhaps the name of a travelling companion.

United Air Lines and Hilton Hotels recently tested a great new system for travellers and luggage on a flight to Hawaii. The idea in a nutshell: Passengers checking in at the flight counter hand in their baggage tagged with the name of the hotel where they will be staying; many flying miles later, the luggage turns up in the traveller's hotel room. On leaving the hotel, the same procedure in reverse—guests deliver baggage tagged with their addresses to the hotel's United Air Line's representative and bags are shunted home. What a happy promise.

HELICOPTER TRAVELLER: Fleets of whirring helicopters—zyzzing like grasshoppers in summer heat—lift many businessmen from Boston's Logan Airport and deposit them both quickly and conveniently on helicopter pads of industrial buildings lined along Route 128, logically known as Electronics Row. In the sprawling great cities of San Francisco and Los Angeles, a network of helicopters links the airports to "downtown" as well as to the other air terminals and to the suburbs. The new S-65s, which will look like jets, have fixed wings and turbopropellers, carry about ninety passengers, will travel at two hundred and fifty miles an hour when they begin operations in the mid-'seventies. A likely commuter run for the S-65s will be Boston to New York, lifting as well as landing in the centre of the cities in fifty minutes. A Presidential run from the White House lawn to the centre of Philadelphia on a standard S-61 helicopter cruising at one hundred and thirty miles an hour now takes one hour.

TRAIN TRAVELLER: Powered by turbine engines like those used on some planes, the new red, white, and blue TurboTrains are planned to streak over the high-speed corridor—Boston to New York—with the feel of jets. Passengers sit on reclining seats patterned after those in first class aboard planes with trays that pop out from the backs of chairs. The front and back cars of the new three-car-long trains are domed power cars—the front one pulls, the back one pushes. The engineer rides in the front car in an air-conditioned glass compartment as big as an oversized telephone booth with holders for coffee containers and ashtrays. Some forty-five passengers may ride in the domed cars which have black tufted chairs and the best views. Although the TurboTrains can travel as fast as one hundred and seventy miles an hour, they will usually do about one hundred and twenty. When these low-slung speedsters round curves, passengers don't budge. Boston to New York on the new TurboTrain is three hours and fifteen minutes with four stops, one hour less than on the present non-stop runs.



Abstract swirls of black and white silk surah for a dress that's sheltered by its own coat of green wool jersey. Sizes 8 to 20, about 210.00. At fine stores or write 530 7th Ave., N.Y.10018



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ALSO AVAILABLE, MY OWN HYGIENIC TOWELETTES...PRE-MOISTENED CLOTHS IN CONVENIENT INDIVIDUAL PACKETS... DELICATELY SCENTED...DISPOSABLE...WONDERFULLY REFRESHING DEODORANT. PACKAGE OF 16...$1.00

To the Algarve

(Continued from page 80)

You'd have to be a half-wit to get lost on the Portuguese highways, and I had travelled fully an hour before I managed it. (I must say the Portuguese do have a habit of lingering in groups in front of some of those crucial direction signs.) Anyway, I cautiously nuzzled the car against a traffic island and tackled my first policeman. He knew my country well. He had visited Brooklyn. He knew Miami. Why ask directions in the Algarve when you come from a country that's got Miami?

This kind of discussion takes time, and it was sunset—one of the great pyrotechnic displays of the Algarve—when I finally reached the coast. I was starting with Sagres, at the extreme western end. I knew the mad city of Vila Real could handle the east. Sagres is where Prince Henry the Navigator built his school of navigation and watched for the Portuguese caravels returning from their triumphal discoveries. Today it is a mini fishing village between two cliffs. Nearby, on a point of savage crags jutting into the Atlantic, the government has built one of its massive *pousadas* (guest houses). With white walls, pink tile roof, and wind-whipped balconies and terraces looking out to sea, it was like an enormous, rambling lighthouse. If it *were* a lighthouse, I might have been able to see better in my room, which offered dark green walls and my light-bulb crisis.

I had clearly beaten the Invasion to Sagres. This whole vast cavern was occupied by four middle-aged English couples who never said a word to each other until after dinner, when they discussed acidity and whether or not milk of magnesia is available in Portugal.

Algarve has put the romance back into telephones. The hotel switchboard, behind the desk in the entrance hall, looked like a small handloom, loosely threaded with bright coloured wires, which dangled below in a sort of criss-crossed pouch. The two hall porters behind the desk subscribed to my own theory that the further the distance called, the louder one should shout. For me they were putting in a call to Alvor. For the man standing next to me, they were tackling Santiago, considerably to the north. The two calls got hopelessly intertwined. As each target would tune in, fade, and give way to the other, the two porters passed the single receiver back and forth like a loving cup.

My name is a chore to the Portuguese, and I could hear my man painfully spelling it, letter by letter, in the Portuguese way, which uses place names. "Coimbra, Horta, Aveiro, Mafra, Braga . . ." he shouted. "Evora, Rossio, Lisboa, Italia, Nazare—your name covers a lot of ground, Senhora."

I was braced for Tourism that morning. If the Algarve is the Coming Thing, where is it? Where is the action in Sagres? Do young people come here? Are there restaurants? Do tourists fish? Ride bicycles? Swim? I mean, what do they *do* here? He looked at me with the grave patience with which all of Portugal seems to absorb "the strangers," as they call us. His answer didn't take long. He said, "No."

Nosing along the beach, below the village, I found an English couple. *He* was out in the dazzling sun, polishing the chrome of their black Hillman sedan. *She* sat in the back seat, with the doors and windows closed, crocheting.

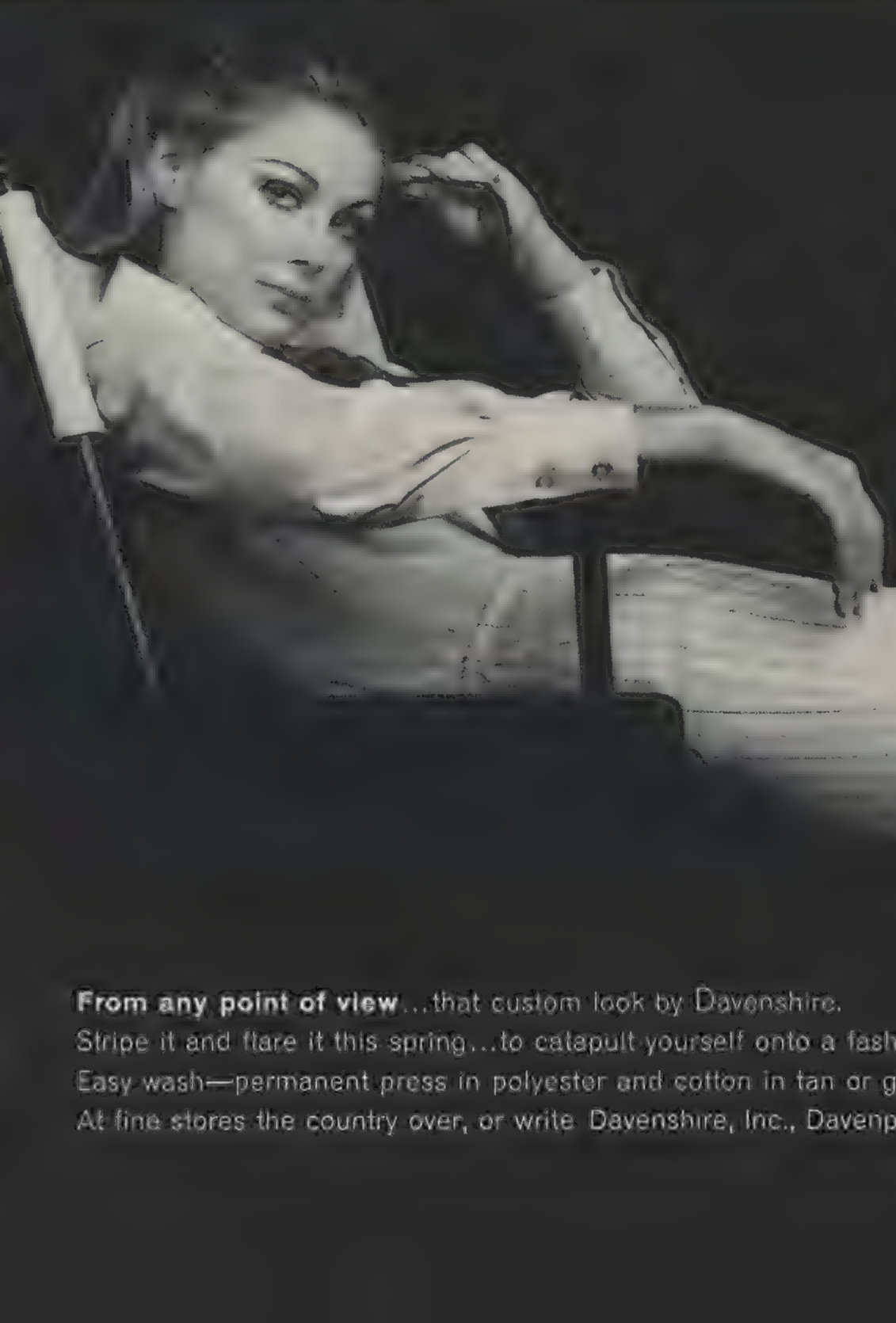
I found another twosome sitting on a cliff some miles away. She wore a Dame Edith Sitwell hat and leather jacket. He wore binoculars strapped across his chest. They sat in the harsh scrub, about two yards apart, back to back, conversing over the shoulder, bouncing the words off the wind.

"It must be number seven," she said.

I wondered what a man would reply to a remark like that.

It turned out he didn't have to. "They say the seventh wave

(Continued on page 106)



To the Algarve

(Continued from page 105)

is always the largest," she added, still with her back turned.

I knew then what you do in Sagres.

The shore road across the Algarve runs mostly inland and it was like driving through an unending rock garden. Mimosa trees grow as big as oaks, drenched in yellow. Red geraniums are strewn about as carelessly as ragweed and the fields were adrift in almond blossoms, just as the guidebook said.

Hotel Alvor Praia had barely opened when I got to Alvor. A blue Bentley convertible with Florida plates leaned, top down, against the curb. Green-and-yellow parakeets flew around a glassed-in jungle in the lobby. A chandelier dangled down the stairway to an indoor lake where foot-long goldfish navigated underwater grottos. The dining room, acres of white napery, was set for a Fellini film.

The beach there is an uninterrupted curve of tan sand all the way to the horizon—except for the three twelve-storey white tubes put up by an English-Portuguese construction company, with huge cranes stacking up three more of the same, all with "Sold" signs on the balconies.

The Algarve alternates between wilderness and Miami. One hundred and twenty-five miles long, the coastline in its natural state is a wild and endless variation of tawny cliffs, jagged crags, caves, pinnacles, tunnels, arches, pounding breakers, quiet coves, ten-mile curving beaches, labyrinthine estuaries and dazzling white-walled fishing villages, all separated from the rest of Portugal by lavender mountains and valleys smothered in vineyards and fruit trees.

The Algarvians are descended from a heady mix of Moors, blue-eyed Celts, sea sirens, and leprechauns, but the theory seems to be, when the Invasion comes, to keep "the strangers" separate from the citizenry. The huge new hotels are like mediaeval walled cities, separated by moats from the life beyond.

The Hotel Sol e Mar in Albufeira, considered ($5 a night) to be wildly expensive, has been chiseled into a cliff, with rooms facing the sea, the front door opening onto a midtown traffic jam and the room keys attached to Maine lobster-pot buoys.

There is dizzying action in Albufeira: A man specializing in "all Transactions of Immovables"; or you can buy pecans from Atlanta, Georgia, at Viola's grocery store.

When I slid down the hillside to the beach in the morning, I found two lines of gnarled fishermen straining at two lengths of rope, obviously hauling in four sunken Sherman tanks. "Pooshe, pooshe," they shouted —a trick word in Portuguese, which is spelled *puxe* and *means* (you learn after you crack your head on a few doors) PULL.

Dogs snarled. Chickens scratched. Small boys pranced at the fringes. Retired fishermen stood along the sea wall and spat. A policeman, three German tourists, a bearded American fugitive from a Chicago advertising concern and an English television crew joined the crowd. I was assured this happens three times a week. "Which days?" I persisted, back in my early Sagres style.

"Just any day they feel like it," the policeman said.

A man started flailing at the sea with an oar. With a final "pooshe, pooshe," the sea gave up its treasure: seven fat white jellyfish and some struggling sardines. Everyone rested after that. I wondered where else on earth one could attend a genuine folkloric event—at nine in the morning, a two-minute downhill slide from your hotel.

In the afternoon they Get the Bus Around the Corner, downtown. The bus comes charging out of one of those impossible streets and right in its path is a sidewalk shoeshine parlour at full blast (three customers), mindless of the tonnage bearing down on it. The bus blows its horn, backs, fills, squeaks. Traffic piles up. Somehow the bus misses the shoeshine parlour and life goes on: every afternoon with all the same players. Even if the Invasion gets through Vila Real, they'll never make it past that corner in downtown Albufeira.





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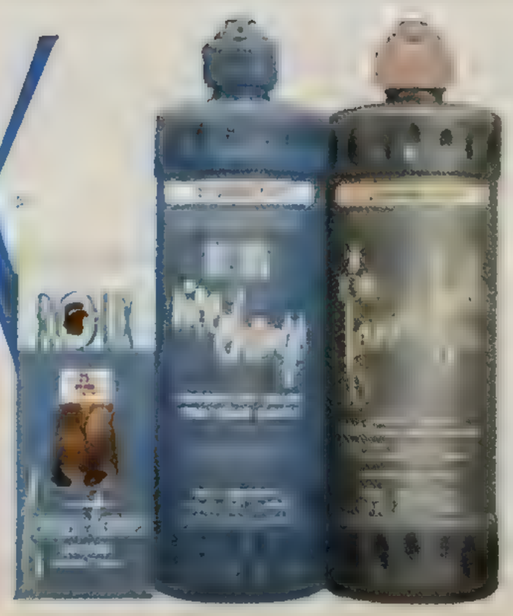
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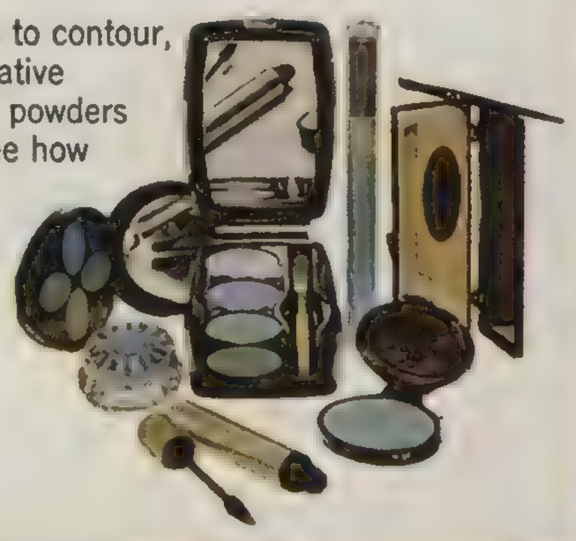
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Beautiful Play Things.
White Stag play things are so well designed
they not only fit your body, they fit your moods.
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Pant and coordinated top is a case in point.
Now go ahead.
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AVON cosmetics

ROCKEFELLER PLAZA, NEW YORK

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For The Good Life by David Smith.

The pant suit done to perfection. Jacket and pants of cool, carefree 100% Trivera® knit. The sleeveless shell, a blend of polyester and cotton. Green/white, brown/white, 8-16, $70.

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BEAUTY CHECKOUT

February 1

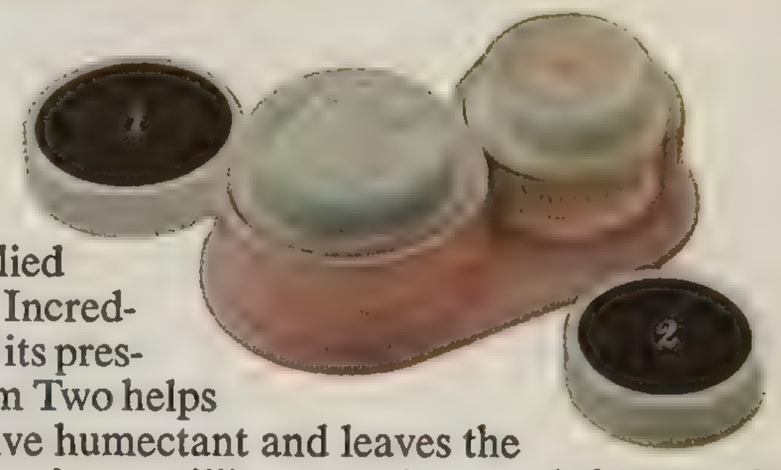
Mark: our word You see it all over Vogue, all over night-town: that little mark right there in the centre of her forehead. What do you call it? Caste-mark? When it's a jewel, Tika seems to be its Indian name. Mouche is one of its Western variations, and although it's regained favour in the centre of the forehead, it's now trespassing on other parts of the face and body as pure decoration. . . . Well, maybe not exactly pure. In pre-Revolutionary France, it sent messages—at the corner of the eye, it meant Passion, at the corner of the mouth, Kiss. Now some versions of it are being called Skin Jewel, Body Jewelry, going on in the form of paillettes, rhinestones, diamonds. That fast-moving Oil of the Turtle lady, Polly Bergen, has shaped felt into little hearts and stars, included them in as an integral part of her new makeup collection, Moisture Blend. . . . As the ingenious beauty mark takes over the ornament job, advice about wearing it comes from all sides. If you paint it on, powder it to make it look more natural. . . . If it's a paillette, don't keep it on too long, especially if it doesn't have a fabric backing. Metal plus surgical glue is apt to unnerve your skin. . . . Although lipstick may seem a handy way to apply a caste-mark, it stains the skin, balks at removal. . . . Tikas can not only disguise a blemish, they can also lift a face, balance a cheekbone, extract a receding chin. . . . Paint on a dot from your mascara wand to match your eye makeup. . . . One young beauty of our acquaintance goes into the glitter unfailingly with a crimson circle right above the arch of her nose, liquid rouge the do-er. "It's an old family tradition," she assured us. "Among the first words I learned from my mother, when I kissed her good-night before she went out to dinner, were 'Don't spoil my beauty mark.' "

Those on toes Is there anybody who doesn't belong to a dance class? Yes, of course. But not one of the figure-watchers we've encountered lately will admit to non-dancing. They go to Frank Wagner for modern jazz, they take belly-dancing lessons with Shalimar, they have instructors in Greek dancing come to their house. We asked one hard-working little chicerino how she got up the steam for it. "Once I get there," she told us, "I find extra energy from somewhere, and have an absolute ball. It's not like sitting on the floor and exercising with the TV guy every morning. This gets you out, acquaints you with what gives in the world of dance, and keeps one, if you'll forgive me, on one's toes. . . ."

Who won that Revolution? That venerable pharmacy, Caswell-Massey, first saw the light of day when the British were beating a fast retreat before one of their most eminent early customers, Geo. Washington. But a wander through that scented emporium today gives you a clue to one of the reasons for that famed stiff British upper lip through all these years. They've been on the winning side of a vigorous, though subtler, battle ever since. The battle of tingle and rub, wake-you-up, set-you-up. Would you believe a British loofah? This dried-out gourd, flat as a board when dry, puffs out to a rough-textured balloon when wet, ideal for scrubbing and stimulating. They've sent over four for us to sample. Plus a miniature barrel of their famed beer transformed into a rich, super-sudsing shampoo that also acts as a beer rinse: Linc-O-Lin Beer shampoo. . . . Equally great from Great Britain, frightfully expensive ($15 for 2½ ounces) but frightfully delicious: Floris bath essences. . . . The Dunlop people of Great Britain, rubber specialists of international repute, are not too large to also think of gloves—rubber, naturally. They're claimed to have special virtues, among them treaded fingers. Caswell-Massey will tell you all about them. . . .

(More Beauty Checkout, page 114)

MARRIED BUT THEY CAN'T LIVE TOGETHER



In one jar these matched creams clash. On one face they live in wedded bliss. Applied to the skin, one upon the other, they blend in perfect harmony, perform brilliantly. Incredibly enough, Novesscence®, with both its creams, is so light you're scarcely aware of its presence. Cream One speeds into the skin, soothing, smoothing, lubricating and Cream Two helps Cream One absorb; restores the skin to its normal PH balance; acts as a protective humectant and leaves the skin fresh, velvety, younger looking. Novesscence takes a little longer to use. But aren't you willing to trade seconds for years?

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A lasting Spring union . . . Justin McCarty's double ringed dress and diagonal currents of polyester double knit. Fashion pronounced with side pleats. Mint, aqua, pink or yellow. 6-16. About $40. JUSTIN McCARTY, a division of Parkland of Dallas, Inc., 429 Second Ave., Dallas, Texas 75226

BEAUTY CHECKOUT

February 1

Profiles in beauty . . . in black and white

The first profile—sketched at a desk in the executive offices of Detroit's House of Beauty—is of Carmen C. Murphy, its director, who has been working a twelve- or fourteen-hour day lately at the aforesaid desk, and who seems to be thriving on it. A soft-spoken woman in her early fifties, slender, attractive, her dark hair streaked with silver, Mrs. Murphy is the first black woman ever to be the owner of a major cosmetics firm; to her own Carmen Cosmetics company, an enormously successful line geared to the makeup needs of Negro women, she has recently added ownership of Rose Laird, an old and respected line of skin care and treatment preparations which she plans to continue virtually unchanged. (The late Mrs. Laird and her head chemist, Irving Wexler, helped Mrs. Murphy to formulate and launch the Carmen products in the 1950's, when she sought their advice—so it's particularly appropriate that she should carry on the Laird business.) . . . All this is on top of her deep interest and involvement with the House of Beauty, the interracial beauty salon she has operated since 1948, from which everything else has stemmed. Charmingly decorated in blue, with three carrousel makeup bars and a jewellery boutique, the House of Beauty offers every conceivable beauty service, hair styling, exercise classes, custom-made wigs, sauna baths; advice on makeup and skin problems, weight, posture, grooming, poise. . . . Mrs. Murphy is the wife of a successful pediatrician, Dr. Scipio Murphy, and the mother of a son who teaches music at Paine College in Georgia. In her spare time—very spare, lately—she likes to play golf, listen to music, or sew, which she does expertly. How did she get involved in the beauty business to start with? Mainly because, as a young girl in high school, she realized that there simply were no cosmetics geared to the darker skin tones. (She estimates that Negro women's skin colourings may range through a gamut of 35 different shades.) There were no foundations, no powders, no lipsticks, nothing. Nor were there any preparations designed to deal with their particular skin and hair problems. . . . Now, all that is changed. Her hope, her aim, is to help black women all over the world in overcoming at least some of the psychological barriers that have faced them . . . to show them that "if they look better, they feel better."

The second profile is of a young woman with a telephone in one hand, a pair of hair-cutting scissors in efficient action in the other; slender, brown-haired, dressed in moddish attire that's never the same two days running. (One day, Goodwill Industries; the next, early Adrian. Everything looks marvellous.) . . . She is Carrie White, a twenty-three-year-old phenomenon who got into the beauty business via art school and drama school, and whose salon in Beverly Hills is now awash with Beautiful People who drop in to get more beautiful before beating it back to the movie or TV studio, the stage, or the program committee. Bubbly, chattery, and light-hearted though she seems—and is—Miss White works with enormous deftness and assurance, studying a woman's whole stance, the shape of her head and face, before she—or any of her well-trained young assistants—touches a hair of her head. Watching her in action with scissors and comb is somehow a little like watching Segovia play the guitar. . . . Makeup is done with the same total involvement, the same consideration of height, look, and habitat. The entire place rocks with music; Carrie White adores dancing, and thinks it's the surest route to physical fitness, unfading youth and beauty. "Besides," she says, "it's more fun than jogging."

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a superb moisture cream
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Everything about Beauty Sleep is new.
It was created just for the woman who
needs a highly effective moisturizer but
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oils that can actually raise the moisture
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Try this new revival treatment tonight.
We promise you a whole new outlook, a very
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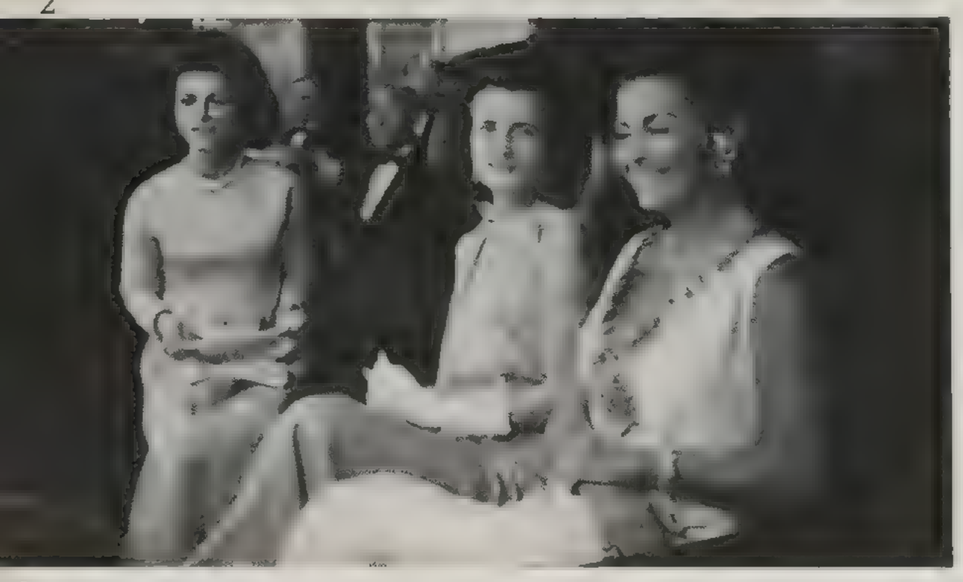
Elizabeth Arden

VOGUE'S NOTEBOOK

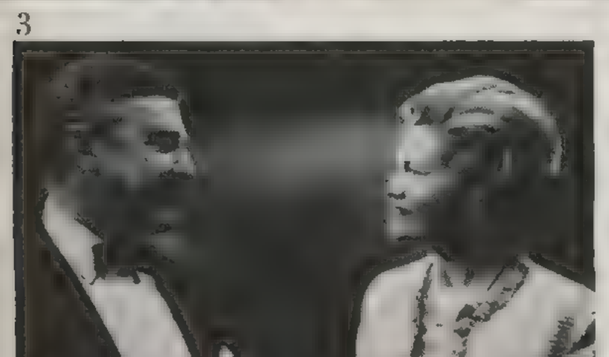
Flash-point evenings at the Metropolitan Opera in New York



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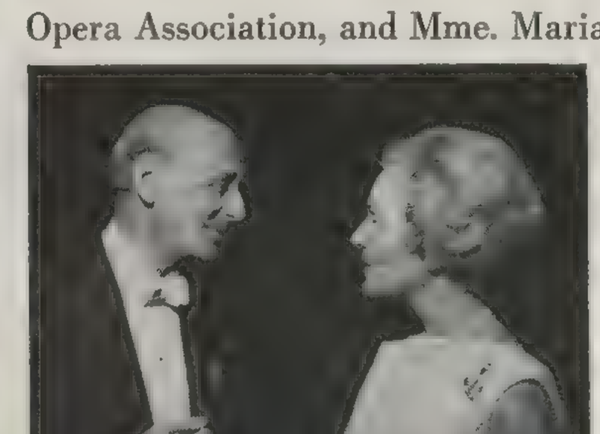
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An all-winter wave of galas, the season of the Metropolitan Opera at Lincoln Center in New York swells from time to time to evenings of exceptional glitter, spirit, and splash, when the opera-goers—in the lobby, on the crimson curve of stairs, during intermission in the Grand Tier restaurant or in the dark and silvery Opera Club—are part of the feedback of excitement and appreciation from stage to audience, audience to stage. Here, glimpses of recent Met evenings from opening night to the première of the important new production of *Das Rheingold*, staged and conducted by Herbert von Karajan.

1. In full form, the Metropolitan Opera House. 2. Mrs. William McCormick Blair, junior; Mrs. Charles B. Wrightsman, and Princess Irene Galitzine, in the Wrightsman box. 3. Baron and Baroness Jobst W. von Buddenbrock. 4. Mr. Lauder Greenway, Chairman of the Board of the Metropolitan Opera Association, and Mrs. Frederick K. Weyerhaeuser, in front of a portrait of Mrs. August Belmont in the Eleanor Belmont Room. 5. Mr. Rudolf Bing and Mrs. Paul Felix Warburg. 6. Mr. George S. Moore, President of the Metropolitan Opera Association, and Mme. Maria Callas. 7. Mr. John P. Coveney and Mme. Herbert von Karajan. 8. Mrs. Truman Talley and Mr. Thomas B. McFadden. 9. Mrs. Ogden Phipps and Mr. Beni Montresor. 10. H. E. Egidio Ortona, Italian Ambassador to the United States, and Mrs. Polk Guest.

The dress by Jeanne Durrell. The fiber by Enka. The photograph by Saul Leiter.

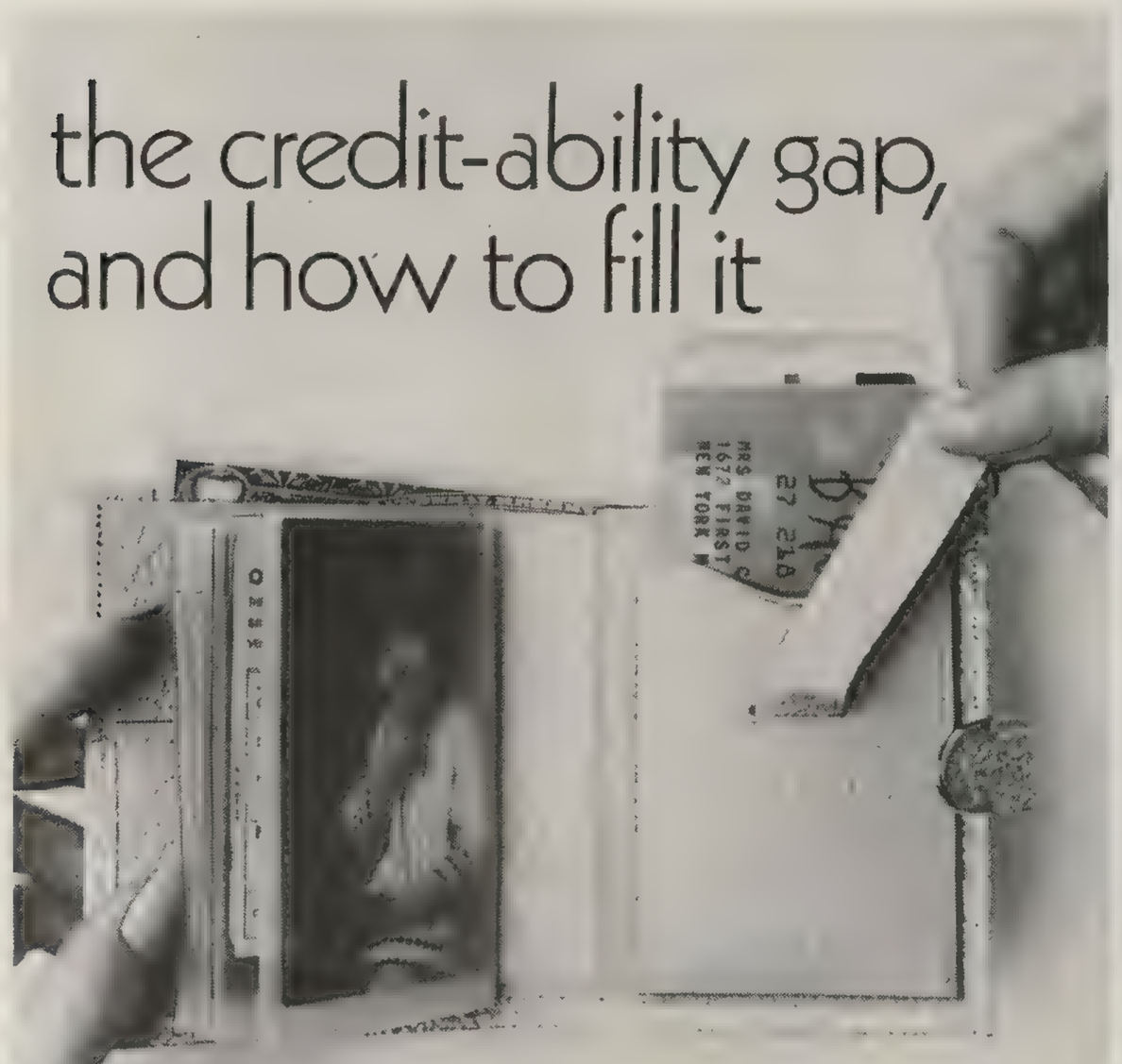


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The fiber is textured Encron® polyester. No ordinary polyester because Encron lives. Double knit by Calvert Knit. Three piece suit dress by Betty Ferry for Jeanne Durrell. In white/navy, white/toast, and white/gray. 8-18. About $80. At Volk, Dallas; Regenstein's, Atlanta; Kistler, Collister & Co., Albuquerque.

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VOGUE'S

A once-and-only private party
at The Metropolitan Museum of Art



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It simply never happened before—it may not again: a private dinner party in one of the most beautiful of the great rooms in New York's Metropolitan Museum of Art, the 1768 Lansdowne Dining Room, designed by Robert Adam with cool, exquisite festoons and friezes in white against slate grey. Here, Mr. and Mrs. Joseph H. Lauder arranged, in honour of Mrs. Frank Jay Gould, a party with the cooperation of the museum's director, Thomas P. F. Hoving, a friend of Mrs. Gould who last year shared with the Metropolitan her superb Bonnard "The Terrace at Vernon."

The tables set with museum treasure, the crystal chandelier shimmering with candles, the high ceilings soaking up sound—it might have been overwhelming. The Lauders, foreseeing this, kept pulses, tempi, and talk all at high key with an insatiable group of wandering musicians, John Garson's orchestra, to play anybody's fa-

NOTEBOOK



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vourites—in eight languages. In a surround of unsurpassed classic splendour, to the beat of any time, any place, spirits soared.

1. The Lansdowne room. 2. Mr. Thomas P. F. Hoving, Mrs. Frank Jay Gould in front of "The Terrace at Vernon," by Pierre Bonnard, owned jointly by Florence J. Gould and The Metropolitan Museum of Art. 3. Mrs. Joseph H. Lauder toasting the guest of honour. 4. Mrs. Thomas P. F. Hoving, Mr. Leonard Lauder. 5. Dr. James M. Hester, Mrs. Edward F. Hutton. 6. Mrs. Andrew Goodman, Mr. William French. 7. Mrs. James M. Hester, Mr. Maxey W. Jarman. 8. Mrs. Albert Lasker, Mr. Irving Felt. 9. Mme. Michel Legendre, Mr. and Mrs. Adam Gimbel. 10. Dr. Milton L. Berliner, Mrs. Samuel I. Newhouse. 11. Mr. Joseph H. Lauder, Miss Mildred Custin.



11



DAUGHTER TO POLLY BERGEN ON MAKEUP:

"If I could

only put on makeup the way you do, I'd never worry. But I can't even decide which kind to use, which look I want."

"You'll try a lot of looks in your lifetime, Kathy. But first you have to think about makeup the way you think about clothes. Some things basic. Some accessories.

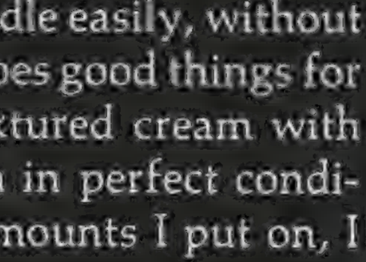
"My basic makeup wardrobe item is my foundation. It's important to choose one you can handle easily, without fear of making a mistake, and one that does good things for your skin. For me, that's a feathery-textured cream with Oil of the Turtle in it. It keeps my skin in perfect condition all day. And just by varying the amounts I put on, I get a sheer transparent skin tone or glamorous coverage.

"Then, because nobody's perfect, my second basic is Perfection Stick. It makes up for lost sleep and nature's mistakes. After that comes what I call instant health, the glow I get from my cream rouge — the glow you were born with.

"Final basic in my makeup wardrobe is transparent powder, because it's truly transparent and won't change to that awful orangey color. It also keeps my makeup fresh. You might pass it up now for the shiny look, but it will be a basic for you some day.

"There are the fun-accessories like Liquid Shimmer Foundation. Then lipstick and eye makeup. I'll get to them later. OK, luv?"

Polly Bergen's Basic Makeup Wardrobe. Moisture Blend Cream Foundation, Liquid Shimmer Foundation, with Oil of the Turtle. Perfection Stick Whipped Cream Rouge. Transparent Powder.



from the Polly Bergen Moisture Blend Makeup Series for dry and normal skin.



©The Polly Bergen Company, 1969
The Year of the Turtle.

VOGUE'S

A play of Art Nouveau parties in Paris



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With enough celebrities in tow to spangle this century and the end of the last, Paris turned on a double-billed night of Art Nouveau: First, the film première of Feydeau's *La Puce à l'Oreille (A Flea in Her Ear)*, starring Rex Harrison and Rachel Roberts, followed in tandem by a party celebrating the restaurant Maxim's 75th anniversary.

From the Théâtre Marigny, where the pretty, dizzy farce set the pitch for this evening, thirty "teuf-teuf" cars from the 1900's, piled with guests, tooted their short way down Avenue Gabriel to Les Ambassadeurs restaurant decorated as a maximized Maxim's right up to its hand-painted ceiling. There, crushed into this look-alike, twice-larger-than-life faux Maxim's, five hundred gave a birthday party to a giddy bit of the past.



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NOTEBOOK



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1. Micheline Presle costumed as Yolande de Tamerlan. 2. Françoise Christophe as Cécile Sorel. 3. Irina Demick as Odette Swann. 4. Mr. Rex Harrison and Miss Virna Lisi. 5. Baron Guy de Rothschild and Vicomtesse de Ribes. 6. M. and Mme. Bernard Lanvin with a gypsy violinist. 7. Comtesse Mercedes de Bendern and Mr. Robert Haas chauffeured in one of the antique motorcars. 8. Sra. Arturo Lopez, M. Victor Grandpierre, Baronne Alain de Rothschild. 9. H. E. Ambassador Hervé Alphand and his niece, Mlle. Jacqueline Pictet. 10. M. Henry A. Bertrand and Mme. Maria Callas. 11. Comtesse Arnold de Contades; seated, Duca and Duchessa di Laurino Caracciolo.

NISBERG AND MARTINET

POLLY BERGEN TO DAUGHTER ON SKIN CARE:

"If I were you,

Kathy, I'd worry now about getting dry skin. Not after it happens."

"Dry skin? Not me!"

"That's what I said when I was 22. Then one day I looked in the mirror and knew I was a few years late starting. Have you any idea what sun, air conditioning and low-fat diets do to your skin? You have to have a plan."

"I don't want to be bothered."

"Taking care of your skin can be as simple as 1, 2, 3. 1. Cleanse. 2. Refresh and tone. 3. Moisturize. Morning and night, that's all there is to it. Except . . . you must use Oil of the Turtle in all three steps. That's the only way it works because then you get the buildup of benefits.

"You know, Oil of the Turtle is a very special natural lubricant. Rich enough to help dry skin, but light enough to be absorbed without leaving that greasy look. It makes skin care a cinch.

"Just remember: 1. Cleanse and remove makeup with Cleansing Foam. 2. Refresh and tone, without drying, with Freshener. 3. Moisturize and prepare skin for makeup with Foam Moisturizer—and for special dry areas, I use Night Concentrate at bedtime.

"And I'll go into Scrub later. It's a real find for problem areas!"



Polly Bergen's Basic Skin Care Plan. 1. Cleansing Foam. 2. Freshener. 3. Foam Moisturizer (Night Concentrate for special dry areas and Scrub occasionally for problem areas.)

from the Polly Bergen Oil of the Turtle Treatment Series for dry and normal skin.



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The Year of the Turtle.

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$3

There are four other important rrp discoveries that are just as remarkable in their own categories. Their natural protein works wonders. You'll never know how attractive you can be until you use them:

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- rrp Natural Protein Hair and Scalp Conditioner Shampoo
- rrp Natural Protein and Keratin Bath Oil
- rrp Natural Protein (Non-Oily) Facial Lotion
- rrp Natural Protein (Non-Oily) Night Cream



At better department stores and drug stores everywhere.

VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

The House of Atreus, "*nothing better in this line*"

The fate that overtook The Minnesota Theatre Company's magnificent production of *The Oresteia* of Aeschylus on Broadway repeats the lesson learned from the critical misadventures of the APA's *Misanthrope*. That is, that there is nothing, but nothing, worse for a theatre to contend with than an almost illiterate but highly sophisticated audience.

Tyrone Guthrie, the director, and Tanya Moiseiwitsch, the designer, have got together to produce a superb evocation of the masked, hieratic, and womanless Hellenic theatre of which Aeschylus's triology was a part and of which it is a relic. Their reconstruction is at once scholarly and unacademic, formalized but full of vitality, and intelligent but not in the least arid or unemotional, and it is a safe bet that nothing better in this line has been done in modern times. The Broadway audience is, however, the Broadway audience, and the sight of male actors dressed and masked as women produced the inevitable clever-clever reaction —ah ha! drag queens!—and the smart thing was to go on from there to compare the production's extraordinarily powerful and effective Clytemnestra to Hermione Gingold.

In fact, the device of having the wicked Queen, the unhappy Cassandra, and the ill-used Electra played by masked men has a curiously liberating effect on the play—certainly from a man's point of view, since the question of the sexual attractions of the actress (or lack of them) ceases, in this situation, to come between him and its dramatic reality.

The plays "work" now, as they have worked for over two thousand years, because they go directly, and with astonishing insights, deep into the unconscious processes of almost every human mind. It is no help to an understanding of what they are saying to be bothered by the remarkable resemblance between Clytemnestra and one's mother at her worst, or between Cassandra and Electra and the sort of kinky girl one goes for in the low moments when trouble is looking for trouble. If these women don't look as neurotic as all get out, they've quite simply been miscast, and any man's reaction to them—if he's normal—will be to a large extent irrelevant to the play. If there were nothing else to praise in Guthrie's production, one could congratulate him for getting rid of all that.

Another smart thing to say against the piece was that Tanya Moiseiwitsch's masks reduced the actors to the stature of life-sized dolls or puppets. These being Greek plays, about the relations between gods and men, they frequently call on their producers to deal with the problem of letting the audience see a mixed bag of gods, semi-divine heroes, and mere mortals on stage together. Tanya Moiseiwitsch's solutions to this conundrum are brilliant; she has made her gods enormous, her semi-divine heroes twice life-size, and left her mortals mortal. Her gigantic, glorious, and credible Apollo, and her huge, doomed, semi-divine Agamemnon are astonishing and invigorating conceptions. The whole thing, including John Lewin's shrewd adaptation, was indeed refreshing and vitalizing, and it is altogether too bad that Broadway and its critics gave this very distinguished provincial visitor so churlish a welcome.



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VOGUE'S SPOTLIGHT

Books

BY ALFRED KAZIN

The First Circle, "*a common anguish*"
The Cancer Ward, "*characters interchange*"

A diplomat I once met in Russia told me that in the Moscow hospital to which he went for a minor operation another patient was close by, having his hand visibly operated on. I thought of this all the time I was reading Alexander I. Solzhenitsyn's "underground" novels, *The First Circle* (Harper & Row) and *The Cancer Ward* (Dial). For Solzhenitsyn, surely the most gifted, the most outraged, the most biting novelist of the sufferings undergone in prisons and camps by millions of Russians for trival or fictitious political heresies, has above all the gift of showing a whole people experiencing a common anguish and a common destiny.

Unlike those in Western countries where it is still possible (though this is getting more difficult) for a privileged class or race to ignore what others are going through, Soviet citizens do see each other being operated on. In every sphere under their everlasting authoritarian system, they have experienced repression, imprisonment, exile, and execution on a mass scale. Therefore, what most comes through Solzhenitsyn's massive novels is a sharing, sympathy, and even self-sacrifice among the many prisoners that is really a spiritual freedom unknown outside Soviet jails. Men and women so cruelly (because so mechanically) sentenced to ten, fifteen, twenty-five years in prison or camp, who only in élite prisons can see a wife or husband once a year, who are deprived of all family photographs, whose lives are destroyed by an informer who wants an apartment, by a secret policeman made zealous by his fear of being imprisoned himself —*these* people really live as "comrades" and can express their political opinions honestly.

Solzhenitsyn, a mathematician and physicist, was an artillery officer in World War II and, at the end, was imprisoned because of a mocking reference to Stalin in a personal letter. Prison made a novelist out of him. His first book, *One Day in the Life of Ivan Denisovitch*, was published in 1963 only through Khrushchev's personal intervention. But since that brief relief from Stalinist repression, the Soviet leaders have, as usual, become frightened of the best Soviet writers and intellectuals. Solzhenitsyn's two new books are not likely to be published in his own country. His love and admiration for his fellow victims shine through as clearly as his contempt for Stalin, who appears in one unforgettable chapter of *The First Circle* (the time is 1949) as a little old man with a desiccated double chin, afraid of the death that has already taken root in him, insanely mistrustful of everyone but himself, listening to records of his old speeches, terrifying his closest subordinates.

The essential theme of both big novels (*The First Circle* is far superior) is the old-fashioned notion that in prison the individual can and must perfect himself, that self-development is the only freedom, that man under dictatorship must become a resilient "soul." Unfortunately, this admirable message does not make Solzhenitsyn's many characters particularly vivid. Occasional old people do come through as individuals. But Solzhenitsyn, a rebel against the uniformity of the present Soviet generation, clearly betrays its effect on him. Most of the patients in *The Cancer Ward* have the same personali- (Continued on page 126)



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Books

(Continued from page 124)

ties as well as the same illness, and so do the devoted women doctors who look after them. Too many of his characters are interchangeable. Solzhenitsyn always writes from experience. He had cancer, recovered from it, and understandably feels that only the very ill, perhaps at the brink of death, can be released from the Soviet "system" and so remain themselves. But the patients are of course so discouraged, and the doctors so exhausted, that we miss the witty and biting resourcefulness of the technical specialists who in *The First Circle* are all imprisoned together in a scientific institute outside of Moscow. Above all, what we get in *The First Circle* is the sinister atmosphere produced by the incessant surveillance of a whole people.

In Dante's hell "the first circle" was the privileged circle reserved for the souls of pre-Christian philosophers who were pagans undeserving of paradise but too brilliant to be tortured in the lower circles of hell. In Stalin's hell "the first circle" is occupied by engineers, mathematicians, language experts—prisoners all—who are ordered to create a special telephone that will make Stalin's private conversations unintelligible to anyone listening in. At the same time, these experts have to identify, by tapes of telephone conversations from a public box, the voice that tried to warn a distinguished Soviet physician that he would be arrested if he shared a medical discovery with a French physician!

Ironically, the "culprit" who made the phone call is a successful young Soviet diplomat and the son-in-law of a Soviet prosecutor. At the end, when he is arrested and put through the initial psychological grind that is calculated to reduce him to a pulp all too eager to "confess," we go through hell with him. Even more ironically, this sinful man is exposed through the patient scientific investigation of many voice tapes by a philologist, Rubin, who believes devoutly in Stalin's régime though he was arrested, like millions of other Soviet war veterans, for having been captured by the Germans. Rubin does not understand that, if only because he is a Jew, he is "different" enough to inspire distrust, for under Stalin the only principle in politics was absolute uniformity.

Another prisoner, Nerzhin, is also paying with his life's blood for having, as a Soviet officer, been captured by the Germans—which often meant being the victim of Stalin's lack of preparation for the war with his erstwhile friend Hitler. Nerzhin's wife, who on the "outside" is too loyal to have any life of her own, is as much a prisoner as her husband is. The Nerzhins are a heartbreaking couple. He wants her to divorce him, but she refuses. Even when he is sent under heavy guard to a Moscow prison (the technical institute is a secret) for a pitifully brief meeting with his wife, a brutal guard stands over them to keep them from touching and to keep forbidden subjects out of their conversation.

The "zeks," the prisoners at the technical institute, have special skills and knowledge useful to the State. One is always aware in Solzhenitsyn's books of the unrelenting emphasis on science and technical training. Ever since Peter the Great opened his backward country to the West, Russians have been fanatical readers and omnivorous students. Obviously the Soviet Union today can aim at the moon. But the "zeks" recognize that their knowledge is not much use to them as human beings and that scientific technology has made the Soviet Union "advanced" and feared by all without making *people* more cooperative, more loving. Seven people have already been arrested under suspicion of making that sinful phone call to save the doctor's life. The Minister of State Security, Abakumov, says, "We have a big country, they won't be missed." (Abakumov was later executed in *his* turn.) That is the atmosphere out of which Solzhenitsyn comes, that is what he fights with all his strength. One reads him in awe and wonder at what *other* writers go through.

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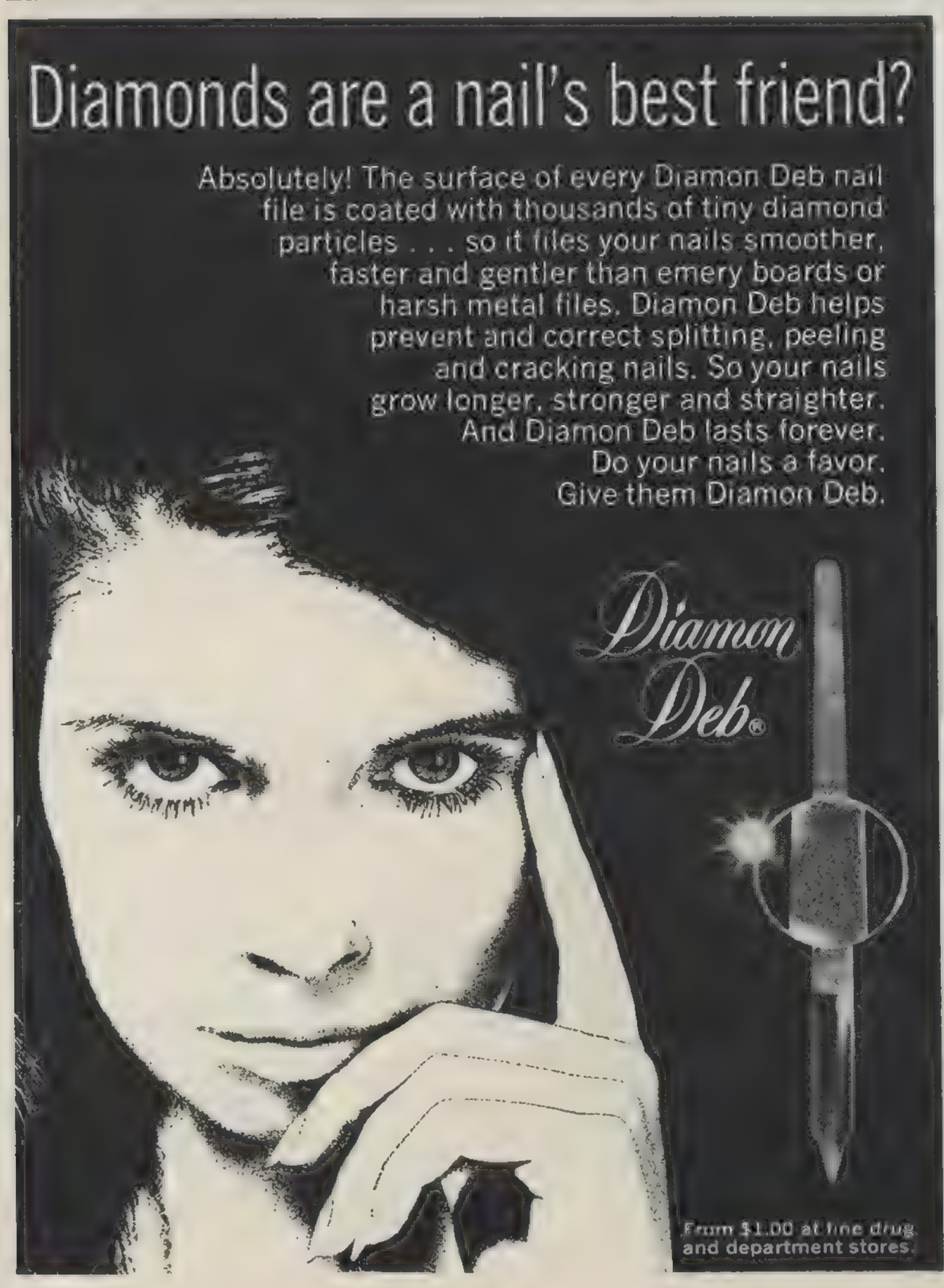


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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

The Sea Gull, "*satisfying*"

My youngest son sometimes talks about "dignified-type movies." By this he means films which, with due reverence, copy a classic work or event already fully realized in another medium: a notable novel or play or historical event. *David Copperfield, Henry V, Wilson* were all dignified-type movies. Such movies rate little space in histories of the art. Often they are great bores.

Yet, every once in a while a dignified-type movie succeeds in evoking the quality of the work or event from which it is derived. Sidney Lumet did this in *Long Day's Journey Into Night;* he has now done it again with *The Sea Gull.* Lumet is a serious and gifted director of uneven taste. When he is on his own, as in *The Pawnbroker,* the results may be mixed. When he accepts the discipline of O'Neill or Chekhov, the result is likely to be more powerful than, say, the latest *chef d'oeuvre* of Robert Aldrich.

"Behind the door of every contented happy man," Chekhov once wrote, "there ought to be someone standing with a little hammer and continually reminding him with a knock that there are unhappy people, that however happy he may be, life will sooner or later show him its claws. and trouble will come to him . . . and then no one will see or hear him, just as now he neither sees nor hears others." Chekhov invented a new form of dramatic art to render this sense that "what is terrible in life goes on somewhere behind the scenes." He moved Western drama beyond the architectonics of the "well-made" play into the evanescence and duplicity of human life.

In *The Sea Gull* an aging actress pays summer visits to her brother and son on a country estate. On one occasion, she brings with her Trigorin, a successful novelist. Nina, a free and innocent girl on a neighbouring estate, falls in love with Trigorin. As Trigorin lightly consumes and rejects Nina, so the actress all her life has consumed and rejected her son, who loves Nina. The victims are destroyed, the sophisticates continue on their way.

Shot in delicate colour beside a misty Swedish lake, the film admirably reproduces Chekhov's mixture of humour and melancholy. It follows the play faithfully, scene by scene; there is no attempt to portray what Chekhov kept as off-stage action—Nina and Trigorin in Moscow, for example. Lumet gives the story a slightly Freudian twist, suggesting that the son's crisis lay more in his relationship to his mother than to Nina. I am not sure that Chekhov intended to have this point made so sharply, but it is a permissible reading of the text.

Chekhov requires ensemble acting; and here Sidney Lumet's touch falters. Vanessa Redgrave is a lovely, precise, and moving Nina; no actress around attains stunning effects with less apparent effort. Denholm Elliott and Harry Andrews are just right. But James Mason's Trigorin is a bit stagy and contrived (no doubt Trigorin was, too); and Simone Signoret, playing the actress as if out of Maupassant, and David Warner, playing her son as if out of John Osborne, are out of cadence with the rest.

"Shakespeare's plays are bad enough," Tolstoy once said to Chekhov, "but yours are even worse"—a salutary reminder of how foolish great men can be. Fortunately Chekhov persisted in doing his thing, and now Lumet has done well enough by Chekhov. For this reviewer, *The Sea Gull* seems likely to offer a far more satisfying aesthetic—if non-cinematic—experience than most other films of the month put together.

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VOGUE'S SPOTLIGHT

Pop Music

BY RICHARD GOLDSTEIN

Rock Country, "*Dylan without metaphor*"

I am a country music fan without portfolio, by which I mean to admit my bias against a life-style that is rural, rigid, and reactionary. Is it ever possible to compartmentalize one's perceptions —politics here, art there—and appreciate a culture without considering both its origins and your own? Perhaps a scholar could persist in the service of such aesthetic schizophrenia, but as a fan, I celebrate my prejudices as pop. And I can no more imagine The Grateful Dead playing a benefit for Law and Order than I can conceive of a country band like the Buckaroos dedicating a "breakdown" to Abbie Hoffman.

But—cultural limitations notwithstanding—I realized long ago that rock has its roots in the marriage between country music and R&B. I spent my college years laying down bluegrass verities. With my blue jeans and my kazoo, I fancied myself "ethnic" and stood in awe of performers who might have stoned me for my politics. Today I no longer consign my Buck Owens records to the trade-in pile. In fact, I put one on a while ago, and rediscovered a lost affinity. I'd trade my latest cache of superpsychemassculture for that any day.

Obviously, many rock musicians agree. The last few months have seen a tremendous reawakening of interest in country music. The excursion to Nashville has become a rest cure for tired folk rockers. The regimen is simple: Restore to a man his roots, and he will regain his vitality. Among the superstars who have made the trek down home are: The Byrds, Joan Baez, Buffy Sainte-Marie, and, of course, Bob Dylan. And on the West Coast—where the Nashville consciousness was once consigned to the prole precincts of Bakersfield—it's not unusual to find a Laurel Canyon denizen polishing up his drawl.

The most unique aspect of the country revival has been the resurrection of Johnny Cash. Not that he ever was entombed. His appeal among the "plain folks" has been as consistent as calico, but young audiences treat him as an admired heirloom. They stand him in a corner and admire his grain. But Johnny Cash (with his hard-luck charisma and his outlaw flash) belongs at the heart of the country revival. His lyrics are sharp, sparse, and deeply emotional. In such a ballad as "Ring of Fire," Cash is Dylan without metaphor—a brooding crooner shaken by the tenuousness of his own stability.

Not long ago, Cash gave a concert at Carnegie Hall. There weren't many rockers in the house—just string ties, and ten-gallon smiles, and an occasional Wallace button. But Johnny Cash paid tribute to an old friend—Bob Dylan—who happened to be sitting in the audience. I thought back to the legendary Newport Folk Festival, when Cash gave Dylan his guitar. If that rapport is any sign, we may all be wearing Nehru jackets fringed with buckskin before long. I hope not. That would be the most superficial sign of hip simpatico. And so much of the Nashville revival is an attempt to extract the essence of C&W from its cultural context. But that's as futile as trying to catch a fish without bones. The dynamics of country music seem so quintessentially linked to rural America that to reject that culture almost presupposes a resistance to the Nashville sound.

I am capable of envying the forgotten American for his power but not for his vision.

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SLIGHTLY HIGHER IN THE WEST

VOGUE'S SPOTLIGHT

THE Underground

BY JOHN GRUEN

Towards a Poor Theatre, "*revolutionary*"

Towards a Poor Theatre is a remarkable book in that it brings together for the first time—through interviews and supplementary material—the revolutionary theories on acting and ensemble-performance expounded by thirty-six-year-old Jerzy Grotowski, the Polish director whose visionary approach toward theatre is likely to have far-reaching effects. (Although not yet published in this country, the book has appeared in English, put out by the Danish company Odin Teatrets Forlag.)

In New York, Grotowski's methods have already been loosely adopted by Off-Broadway. Such theatre workshops as the La Mama Ensemble and The Open Theatre, among others, are perfecting acting techniques that they feel will change the course of the present theatre. In general, these techniques centre on the "liberation" of both actor and audience.

But the Grotowski method, for all its underground influence, remains shrouded in confusion. Grotowski feels that his techniques are being misunderstood and badly disseminated. His visit this winter to New York should clarify his ideas to actors and public. Meanwhile, *Towards a Poor Theatre* is a document as dogmatic and sensational as the appearance in English in the early 'thirties of Stanislavsky's *An Actor Prepares.*

In effect, Grotowski's work is principally non-verbal and is basically addressed to an actor's self-confrontation. It questions the actor's own tricks and clichés, and wishes, through a series of physical, intellectual, and emotional "shocks" to tap fully his unknown inner resources.

Grotowski calls his workshop—in Wroclaw, Poland—a laboratory with his actors instruments whose ego-mechanisms must be forfeited in favour of an awakened concentration bordering on the transcendental. Theirs is a *via negativa*—it is not a collection of skills, but, as Grotowski puts it, an eradication of blocks.

"The requisite state of mind," he wrote, "is a passive readiness to realize an active rôle, a state in which one does not *want to do that*, but rather *resigns from not doing it.*"

This approach—ascetic, selfless, with body signs and gestures—has taught Grotowski that much of what we call theatre is, in fact, a collection of superfluous nonsense. It is what he calls "'Rich Theatre'—rich in flaws." Thus, the title of his book, *Towards a Poor Theatre.* "By gradually eliminating whatever proved superfluous," he continued, "we found that theatre can exist without makeup, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct 'live' communion."

Grotowski believes in the total orchestration of the body. The actor supplies *everything* through his own body and voice. Few props or theatrical devices are needed. "The acceptance of poverty in theatre, stripped of all that is not essential to it, revealed to us not only the backbone of the medium, but also the deep riches which lie in the very nature of the art form."

Grotowski's method exacts a rigorous discipline requiring an almost brutal psychic stripping of all former concepts. It leaves little room for the ego—and few actors are willing to abandon this powerful, self-propelling stimulant.

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BY JOVAN

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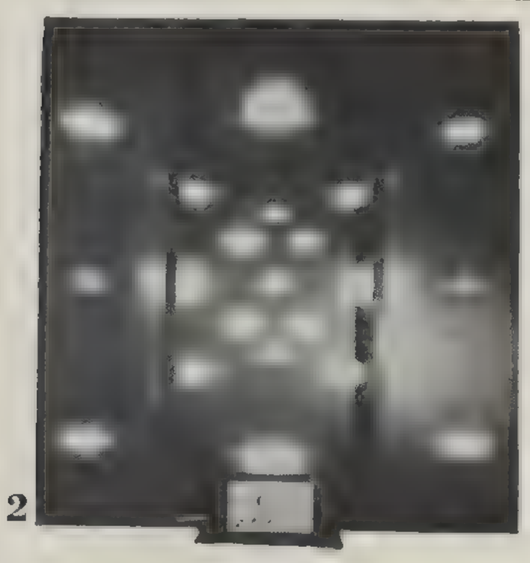
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2



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DAVID MASSEY

American changes, '69

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3

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3. *Sculptural rooms:* Designer Douglas Deeds created a foam room with benches inside The Museum of Contemporary Crafts. Installing heavy brown paper and stretch fabric as base, he sprayed on layers of polyurethane foam with an air gun, built a rigid cave.

4. *Minerals mania:* San Franciscan Arthur Court loves "rocks," finds and mounts them for an expanding group of collectors. This Daggered Quartz Crystal is $200. Others from $20 to $25,000 for semi-precious stones. Lord & Taylor, 424 Fifth Ave., N. Y.



4



9

5. *Objects designed by artists:* Gerald Laing's coated paper plates, 20 for $4, Sven Lukin's red-and-navy cotton table cloth, 32″ x 32″, $5, designed just for photographer Bert Stern's unique boutique, On Ist, 1159 First Ave., N. Y.



8

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6. *Stainless steel furniture:* A smashing day bed designed by Parisian Maria Pergaz, $1,100, one of her collection to go with traditional or contemporary interiors. Galerie Maison & Jardin, 242 Blvd. St.-Germain, Paris 17, France, will ship to U.S.



5

7. *Second house:* Artist-architect Richard Barringer and model for a three-part, breeze-swept Virgin Islands house. He has solved the problem of modern, easy-care tropical houses. Behind him, one of his light-reacting paintings. 1 D Church St., Christianstad, St. Croix, Virgin Islands.



6

JACQUES BOUCHER



7

8. *Positive and Negative:* Use reverse colour ways for fabric and wallpaper. Here, basketry, to order. I.D. Fabrics, 979 Third Ave., N. Y.

9. *Indian silk prints:* Mrs. Aristotle Onassis has them made into table cloths. Dupion, $14.50 a yd., is at Sona, 11 E. 55th St., N. Y.

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ear drops or anything your pleasure or purse desires.

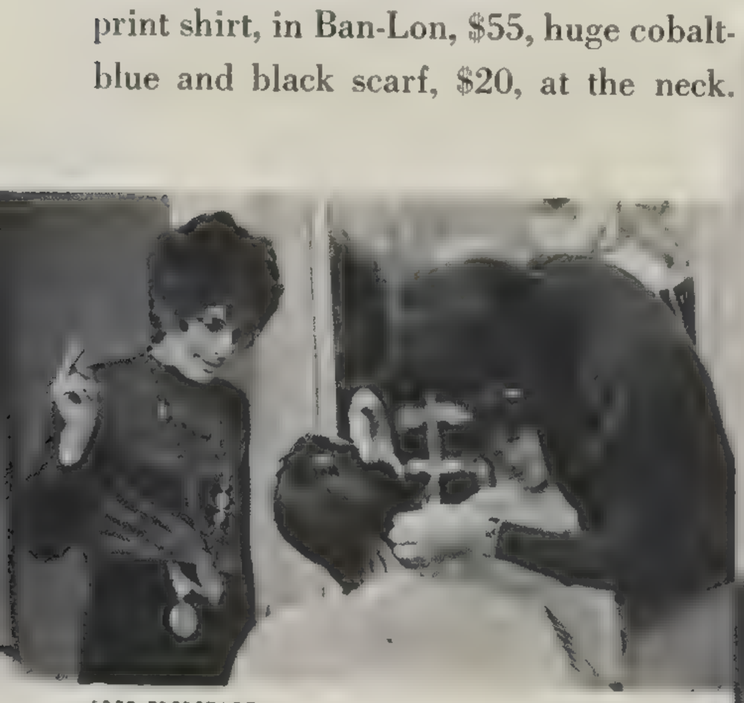
The one thing that hasn't changed is the thrill you get from wearing them.
A diamond is for now.

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

At last, the one-stop total look

"A man wouldn't spend $400 on a suit, then wear run-down shoes with it . . . so why doesn't he bother to find a barber who will give his head a look that suits his new clothes?" That troubled ***Jackie Rogers,*** who acts when she's troubled. Now, Jackie Rogers for Men, 27 E. 67th St. in New York is set to shampoo, style, and cut a man's hair for $10, then offer him a range of suits, shirts, scarves, ties and vests in great ***Ken Scott*** designs. Actor ***Michael Nader*** took the climb to Jackie's parlour—all leather ottomans, plastic tables, palms and glittering mirror. Below left, Jackie oversees the styling and cut. Below centre, big Herbert Johnson hat in slouchy black velours, $35, adds the snap to a bitter-brown velvet suit, $210. Below right, Michael tried out a black Ban-Lon zip-front vest suit, $100, and watercolour print Ban-Lon shirt, in dusty pinks, $55. Right, the winner: black velours hat, black velvet vest suit (pants, $75, vest, $45), stained-glass print shirt, in Ban-Lon, $55, huge cobalt-blue and black scarf, $20, at the neck.







FRED EBERSTADT

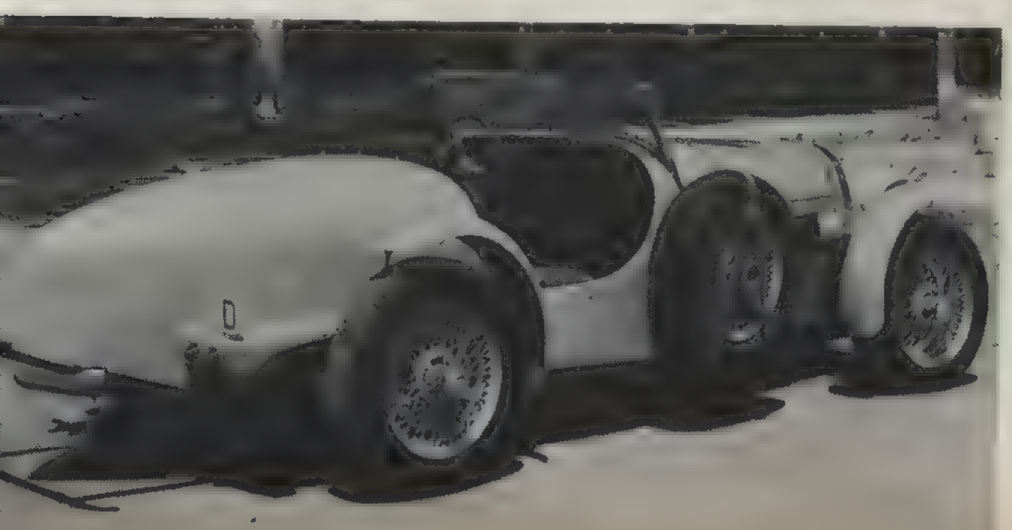


Mike Burke has his eye on the ball.

Big man in baseball, the New York Yankees President, below, is passionate about the sport—travels with the team, attends every home game, usually with a gala pre-game dinner party in his modern Yankee Stadium offices. He comes to baseball after a career that has been dramatic and kaleidoscopic: college and professional half-back in football, the O.S.S. during World War II, vice-presidency of CBS. Burke's sure sense of quiet, positive style dictates well-cut suits from Caraceni in Rome, Chipp in New York.

The past recaptured:

The brand-new, custom-made Gerion roadster is an exact copy of the 1928 Type 35 Bugatti. Powered by a six-cylinder overhead cam Fiat sports engine, four- or five-speed gear box. Unlike many other reproductions of classic cars, the Gerion has a solid steel body, in French racing blue, yellow, red, or white. The interior is in black leather. Port of entry cost of the roadster is approximately $5,000. Through Royal Car Hire, Ltd., sales division, 8557 Sunset Blvd., Los Angeles, Calif.





J'LL KREMENTZ

Qiana®

THE FIRST LUXURY FABRICS YOU CAN LIVE WITH. ON YOUR OWN TERMS.

You might call this the breakthrough.

For Qiana* nylon achieves what has long been sought:
the splendors of precious fabric combined with
performance superior to any now known.
Opulence has at last been liberated from
the tyranny of constant care.

Fabrics of "Qiana" are voluptuously beautiful.
They move. They breathe. They come alive.
Yet flawlessly do they hold shape.
And maintain their composure through all
the usual hazards of the luxe life.

Spilled liquids no longer spell disaster.
A limousine trip will nevermore cut its devastating swath of creases.
Such virtues in fabrics of couture caliber are unprecedented!

Here, then, is "Qiana".
From now on luxury fabric will be judged
by this new perfection.

DUPONT
REG. U.S. PAT. OFF.

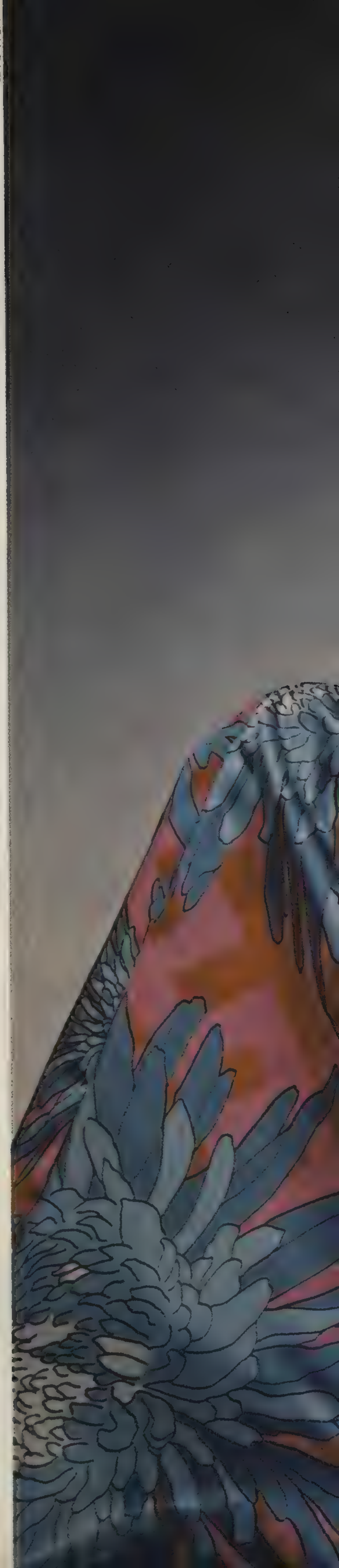
Better things for better living...through chemistry

Qiana* AT OSCAR DE LA RENTA

Housedressing—your house or theirs. Its skirt a brilliant manipulation of folds. Its fabric a chrysanthemum burst, printed on thickest satin of the new Qiana* nylon. Extraordinary satin that is at once rich and creamy and fluid. Bonwit Teller; Garfinckel's; Halle Bros. Co.; I. Magnin & Co.; Rich's; Sakowitz. Where else?
Please see page 144.

*Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions

NEAL BARR







Qiana* AT CHESTER WEINBERG

Almost Japanese in feeling, this new delicacy of print. A beautiful flowering on pale twill of purest Qiana* nylon. To provide softness with substance. And turn the covered little cocktail dress into something quietly spectacular.

Qiana* AT TEAL TRAINA

Schoolgirl innocence for the after-five people. With navy and white bridging the luxury gap in precious new fabrics of Qiana* nylon. Rustly peau of "Qiana" for the jumper. The pure cream of "Qiana" in a crepe-back satin, for an extravagance of blouse. L. S. Ayres & Co.; Bonwit Teller; Burdine's; Joseph Horne Co.; I. Magnin & Co.; Sakowitz. Where else? Please see page 144.

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NEAL BARR

DUPONT
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Better things for better living...through chemistry



Qiana* AT MOLLIE PARNIS

The most American Beauty. In color. In luxe. In dazzling fabric. An unstinting spill of twill, born of the new Qiana* nylon. Its clear, undiluted pink defined by discreet jeweling and a sybaritic show of skin. Saks Fifth Avenue, all stores. Where else? Please see page 144.

*Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions

Qiana* AT CHRISTIAN DIOR-NEW YORK

A chaste column of alabaster white, unfolding suddenly into petals of scarlet and white. Glorious gown this, out of the new Qiana* nylon. In crepe so thick, yet so liquid, it flows over the body, caressing every curve. Saks Fifth Avenue, all stores. Where else? Please see page 144.



NEAL BARR

Qiana: BEAUTIFUL HOW IT KEEPS PRECIOUS FABRICS BEAUTIFUL

DU PONT
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Better things for better living...through chemistry

Qiana®
WHERE TO FIND THE BEAUTIFUL CLOTHES THAT HAVE IT.

OSCAR DE LA RENTA
Hutzler's, Baltimore

TEAL TRAINA
Nan Duskin, Philadelphia
Gidding-Jenny, Cincinnati
The Halle Bros. Co., Cleveland
Montaldo's, all stores
Jordan Marsh, Boston
Stix, Baer & Fuller, St. Louis

MOLLIE PARNIS
Nan Duskin, Philadelphia
Filene's, Boston
Gidding-Jenny, Cincinnati
The Halle Bros. Co., Cleveland
Hutzler's, Baltimore
Sakowitz, Houston
H. P. Wasson & Co., Indianapolis

CHRISTIAN DIOR—NEW YORK
John Baldwin, Florida
Nan Duskin, Philadelphia
Garfinckel's, Washington, D. C.
Gidding-Jenny, Cincinnati
Lou Lattimore, Dallas
Jordan Marsh, Boston
Montaldo's, all stores
Stewart & Co., Baltimore

DUPONT
Better things for better living
.. through chemistry

VOGUE'S READY BEAUTY

A pearl is a pearl is a pearl . . . or is it?

Spoofing the whole country, H. L. Mencken once said that the first American bathtub made its appearance in the nineteenth century. Whenever it really was—and no one seems to be sure—Jovan have thought up a delicious new piece of fakery for the girl who loves to go out on a satin-soft, sweet-smelling limb. She just takes to the waters lapped in their something special called Mink and Pearls. For real? Well, not quite. But the super-rich feeling pervades. Mink oil, perfumed with jasmine and roses, is encapsulated in little "pearls" that look for all the world like those genuine nine milli-s. The difference? These melt in the bath-water permeating it (and you) with a glorious scent, silky feel. Fling handfuls in with joyous abandon (a cautious type we know metes hers out from a silver spoon) and you emerge soft and fragrant . . . ready for more extravagant doings. A quick trip round the world, perhaps, with some of this treasure cached in your suitcase. This hedonistic happiness comes in a round crystal box, or a golden filigreed version. A gem of a gem of a gem of an idea?

Faking it for real

That girl there with the short nails by day, the long ones by night . . . she's a prime suspect for fakery, and her co-conspirator is probably Eylure self-adhesive fingernails. We've long been stuck on Eylure's long ones; no gluing, just press them on. Now from London, whence Eylure casts its well-manicured spell, come two new versions of same. First, Short Trim. They're pink pearl mini-ovals for women who find it necessary to do a bit of work during the day—putting pen to paper, hand to typewriter, whatever. . . . Then, Small. These are both short and weeny, for the tiny-handed girls, the little people, who need everything cut down to size. A shortcut with long-run possibilities. . . .

Wondrous wand

The magic in this wand is spun by batteries, and by Lady Sunbeam's ingenious designers. Facemaker it's called and marvels it does with one battery-powered handle and five attachments that revolve gently—and only—when pressed against face or figure. You pick your weapons this way. The soft brown complexion brush tingles away the day's makeup and grime. The soft white brush is for morning's shining face. A stiff bristler copes with nails, elbows, hairline, feet. The facial massager relaxes you, helps creams and moisturizers penetrate. And an aluminum shell goes obligingly hot or cold, heats or chills under the tap depending on what kind of vibrations you're looking for. (We keep ours in the ice box.) Lady Sunbeam's Facemaker is waterproof, cordless, self-recharging. All packed to travel or not, and all for $40.

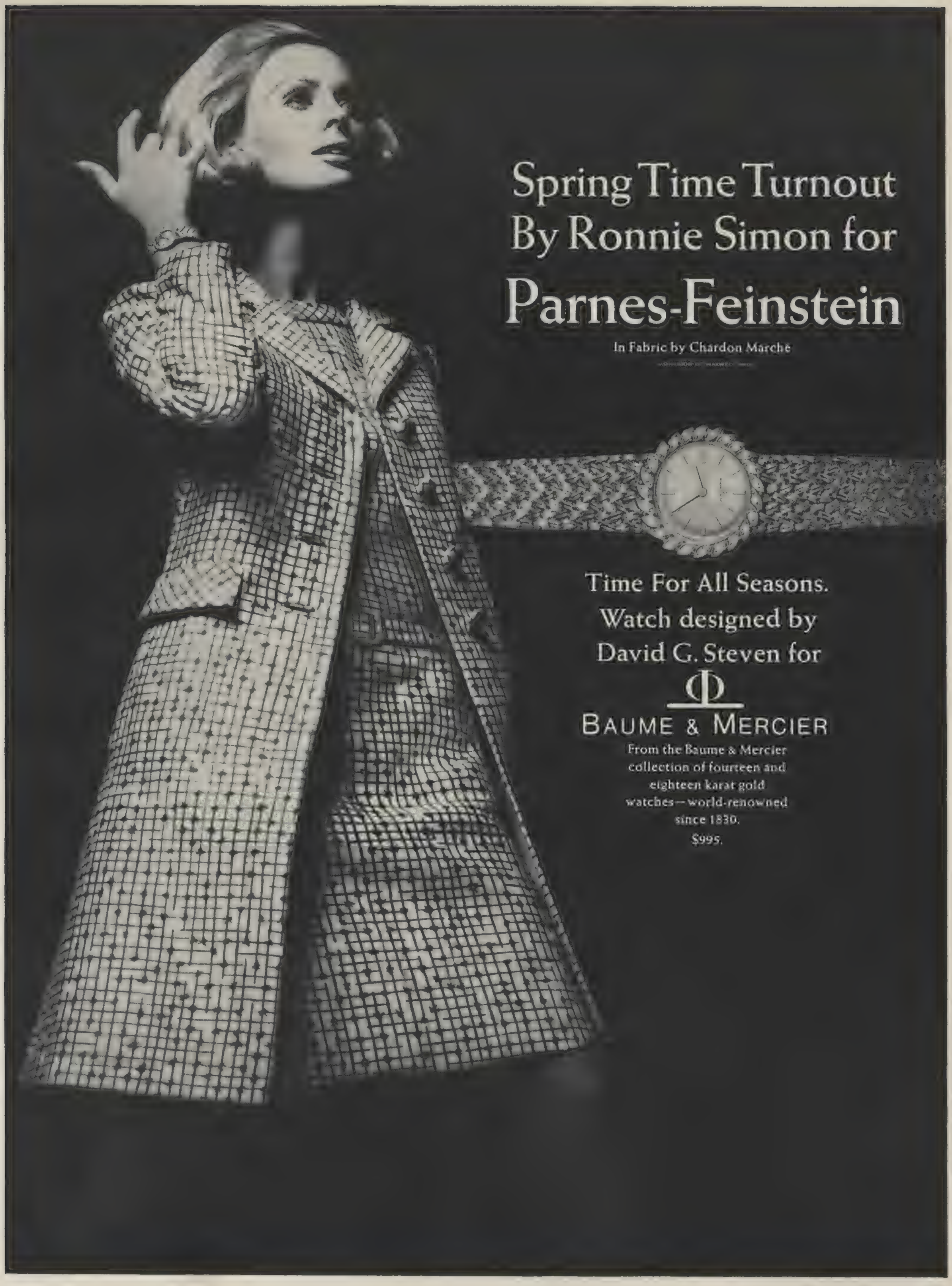
Parnes-Feinstein creates with Chardon Marché fabrics.

A DIVISION OF MAXWELL INT.
DESIGNED BY RONNIE SIMON

Silk-blend dress and coat ensemble, opposite, in a dramatic linear print. White with skipper, white with brown. Sizes 10-20. About $140. Available at the following fine stores after February 15 or write: Parnes-Feinstein, Inc., 530 Seventh Ave., New York, N. Y. 10018.

J. P. ALLEN, ATLANTA
CARSON PIRIE SCOTT, CHICAGO
L. S. AYRES, INDIANAPOLIS
J. W. ROBINSON, LOS ANGELES
STRAWBRIDGE & CLOTHIER, PHILA.
FROST BROS., SAN ANTONIO
JULIUS GARFINCKEL, WASH., D. C.

Akron, Ohio ... Birnbaum's
Albany, N. Y. Loudon Slimline (all stores)
Augusta, Ga. ... Cullums
Austin, Texas ... Nan's
Baltimore, Md. ... Hochschild Kohn
Berkeley, Calif. ... Sather Gate Apparel
Binghamton, New York ... Drazens
Birmingham, Alabama ... Burger-Phillips
Boston, Mass. ... Worths of Boston
Bronx, New York ... Fabulous Dress
Buffalo, N. Y. Adam, Meldrum & Anderson
Burlingame, Calif. ... Robert W. Gates
Carmel, Calif. ... Mildred's Sport Togs
Cedarhurst, N. Y. ... Jerrie Shop
Charlotte, N. C. ... Town & Country
Chattanooga, Tenn. ... Miller Bros.
Cincinnati, Ohio ... Shillito's
Cleveland, Ohio ... Higbee's
Columbia, N. C. ... Lisbeth Wolfe
Connecticut Martha West (all stores)
Corpus Christi, Texas ... Lichtenstein's
Dallas, Texas ... Dreyfuss & Sons
Danville, Ill. ... Deutsch Uptown
Dayton, Ohio ... Rike's
Des Moines, Iowa ... Norman Cassiday
Detroit, Michigan ... B. Siegel
Dundee, Ill. ... Beatrice Dorsey
East Orange, N. J. ... Dons
Elizabeth, N. J. Mason-Edwards
El Paso, Texas Frances Bounds
Englewood, N. J. Elaine Ames
Erie, Pa. ... Matildas Gowns
Florida ... Jordan Marsh (all stores)
Florida ... Maas Bros. (all stores)
Fort Worth, Texas ... Meachams
Galveston, Texas ... Nathan's
Grand Rapids, Michigan Alice Jane Dows
Greensboro, N. C. ... Brownhills
Hopkinsville, Ky. ... Arnolds
Houston, Texas ... Sakowitz
Huntington, West Va. Princess Shop
Jackson City, N. J. Dorinsons
Lincoln, Nebraska Miller & Paine
Little Rock, Ark. ... M. M. Cohn
Longview, Ky. ... Byck's
Memphis, Tenn. ... Helen Shop
Milwaukee, Wisc. ... Coplin's
Minneapolis, Minn. ... Jackson-Graves
Mobile, Ala. ... Raphael's
Mountain Brook, Ala. Mamie Plunkett
Nashville, Tenn. ... Cain-Sloan
New Orleans, La. Leon Godschaux
New York City, N. Y. ... Martha West
Norfolk, Va. ... Nicholson & Marks
Oakland, Calif. ... Irene Sargent
Omaha, Neb. ... J. L. Brandeis
Palm Beach, Fla. Cotton Shop
Palm Desert, Calif. Southland Casuals
Peoria, Ill. ... P. A. Bergner
Pittsburgh, Pa. ... Joseph Horne
Plainfield, N. J. ... The Wardrobe
Ponca City, Okla. ... French's
Providence, R. I. ... Peerless Co. (all stores)
Raleigh, N. C. ... Elisbergs
Richmond, Va. ... Thalhimers
Ridgewood, N. J. ... Shaynes
Roanoke, Va. ... Samuel Spiegel
Rochester, N. Y. ... Projansky
Rossville, Ga. Frances Shop
San Diego, Calif. Hafter-Haggarty's
San Francisco, Calif. ... Livingston Bros.
Santa Ana, Calif. ... Mary Millerick
Savannah, Ga. ... Fine's
Scottsdale, Ariz. ... Maryons
Scranton, Pa. ... Florence Hinerfeld
Shreveport, La. ... Selber Bros.
St. Louis, Mo. ... Garlands
Toledo, Ohio ... Lizbeth Jeanne
Tulsa, Okla. ... Dorothy's
Utica, N. Y. ... Hurst Inc.
Waco, Texas ... Goldstein-Migel
Washington, Pa. ... Hal Lewis
Wheeling, West Va. ... Hal Lewis
Wichita, Kansas ... Henry's
Wichita Falls, Texas ... McClurkans
Youngstown, Ohio ... Charles Livingston


Spring Time Turnout
By Ronnie Simon for
Parnes-Feinstein
In Fabric by Chardon Marché
Time For All Seasons.
Watch designed by
David G. Steven for
BAUME & MERCIER
From the Baume & Mercier
collection of fourteen and
eighteen karat gold
watches—world-renowned
since 1830.
$995.



Super Steps to Beauty...Boxed

Here, in a chic, flat travel-geared case are the four absolute essentials for an intelligently cared for skin: ne plus ultra Super-3 Liquid Cleanser; cool, tingling Super-Tone Skin Conditioner; Super-Moist under-make-up moisturizing emulsion and that unequalled, vitamin-loaded Super-Royal Cream. For the beauty-beginner or the experienced beauty, what more is needed? Absolutely nothing, if they are all by

Germaine Monteil

FEBRUARY 1, 1969

VOGUE'S EYE VIEW: OPENING UP ON SPRING

The light changes and clears, the air smells sweeter—the most seductive of seasons is almost upon us, and we can't wait to get on with it. We want to get out of doors and feel it, breathe it, walk around in it—really get out there and stretch and stride. We want spring in our houses—windows thrown open and bowls crammed with hyacinths....From the skin out, we want to scrap every trace of winter and sail into spring—want everything fresh and delicious. We want bright voyant colourings, and off-brights with lots of clean clean white—all we can get. We want shirtdresses, shirt-tunics, shirt-coats. We want starched white shirts to wear under jumpers, with long straight pants and big rolling fedoras. We want to follow the long line—the longest line fashion has known in a long time—extended tunics and pants and pullovers, belts worn low, big flap pockets placed low on skirts. And, the way American fashion works, we get what we want: the best new looks, the best new shapes and colourings—the most wonderful variety of clothes, available to everyone right across the country. Ready to see. Ready to wear. Ready now, in this issue of Vogue. Ready—and wanted for evening, the long covered dress, right: wide and narrow stripes of black-and-white organza, wrapped in black satin and held with a white camellia...how pretty it looks with swingy guiches and the rest of the hair bound up tightly in rope, and just one marvellous earring—all long, luxe-y, silky white tassels. Andrew Woods dress; Staron silk. Sara Fredericks; Foley's. Jules Van Rouge earring. Coiffure by Suga of Kenneth.



PENN

AMERICAN REPORT

50 PAGES THAT PUT THE BEST OF THE BEST SPRING FASHION RIGHT AT YOUR FINGERTIPS—THE BEST NEW LOOKS, LINES, AND COLOURINGS IN SHOPS ACROSS THE COUNTRY, READY TO PICK OFF THE PEG AND WEAR FROM NOW ON...



the wide-skirted coat for pants

Take a pair of perfect navy wool pants, left, good and straight—that's for starters. Then work your way up to something special—like a really dashy little braid-bound coat in red-white-and-blue plaid with plenty of swing to the hem and a navy silk crêpe shirt underneath. Don't forget about hats—a large, easy felt fedora couldn't be prettier with loose hair and a turnout like this. And don't short-change your feet—jodhpur boots are terrific with pants, especially white leather with straight black heels. Turnout: Bill Blass for Maurice Rentner; coat of wool and rayon (European Textile Trading). Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Dayton's. Hat, to order: Bergdorf Goodman. Lanolav gloves. Charles Jourdan boots. Alan of Kenneth coiffure. Everything a cape can do—done and done in black jersey, right: it whirls, it twirls, it rolls round and round. And looks absolutely tops held with tasselled white rope at the neck and thrown over a sensational jump suit—this one starts like a black jersey leotard, then goes straight in herringbone tweed; black leather belts it all together . . . and how about bright red gloves for a punchline? Oscar de La Renta turnout, of Jasco worsted jersey and Orsi wool tweed. Bonwit Teller; Sakowitz; El Palacio de Hierro. Stanley Postek necklace. Grandoe gloves. Latinas brogues. Suga of Kenneth coiffure. Other shops carrying fashions from the American Spring Collections, page 245.

PENN

COLLECTIONS



the wide rolling
cape for pants

The coat you can't live without this year—raintime, suntime, anytime is cotton coat-time—printed, small-waisted, and big-skirted. The sashed and side-closed cotton coat at left puts you in clover—giant white ones splashed on black. Coat of Nattier fabric. About $125. At Altman's; Hutzler's; Halle Bros.; John Doyle Bishop. It bounces: the dirndl-skirted cotton coat, above, double-breasted with clean white buttons against a bash of black-and-white flowers. Of Gilman fabric. About $80. At Lord & Taylor; Neiman-Marcus. Here and at left: Glentex collar and cuffs; Kenneth coiffures. White blossoms on red, right, and vice versa—a voyant little cotton coat with chalk-white buttons and springy flowers that grow and grow—and reverse colour below a narrow white leather tape. Of Boussac fabric. About $70. At Lord & Taylor; Woodward & Lothrop; Joseph Horne; I. Magnin. Alan of Kenneth coiffure. All three cotton coats by Aquanala. Both pages: boots by Golo. Jewel among the flowers: Cellini Coral lipstick, from L'Oréal of Paris.

The cotton coat blooms for spring



PENN

AMERICAN

SPRING COLLECTIONS

Voyant daisies, left, in shining profusion like a whole wall of tiles—enough for huge shirt sleeves, tightly wrapped waist, and a sweeping width of pants. By Oscar de La Renta, in crisp printed silk (International Textiles fabric). At Saks Fifth Avenue; Nan Duskin; Halle Bros.; Swanson's; El Palacio de Hierro. Pendant by Hattie Carnegie. Torrents of golden chains by Capri, American Authentics, Monet, Napier. Watercolour geometry, below, extravagantly fragile and flou—the sashed organza shirtdress buttoned to the waist, unbuttoned to the floor. Dress and bikini panties by Jobère, print by Tzaims Luksus-TSM. At Sara Fredericks; Bramson; Sakowitz. Chains by Napier, Monet. Ankle ornament by K. J. L. Coiffures by Suga of Kenneth.

evening shirt prints– the wide-legged jump suit, shirtdress to the floor



PENN



The perfect pants turnout- bold-plaid coats over straight white legs

When pants go to town this spring, left, they really zing along—all whipsnap and dash in the cleanest white wool under a wool-plaid coat of lime and white. Now you go to town with all the white you can muster—buckle on a narrow white leather brow belt; wear sharp white at the collar and flash white cuffs beneath the coat sleeves; keep the white going right down to the ground. Turnout by Originala; pants of Anglo fabric. Bonwit Teller; Julius Garfinckel; Rich's; Neiman-Marcus; I. Magnin. Ruza Creations headbands: Bonwit Teller. Glentex collar and cuffs. Socks by Bewitching. Latinas boots.

All the way down the line, right, the line is perfection—from the high, white-ribboned cadogan to the flash of white silk in the small rolling collar of the flag-plaid coat . . . to the little buttoned belt that holds the coat close to the back of the waist while the pleat sets the skirt swinging . . . to the knife-edge crease in the straight, immaculate white wool pants. . . . By Originala; wool plaid coat, pants of Anglo fabric. Bonwit Teller; Hutzler's; Hudson's; Neiman-Marcus; I. Magnin. Coiffures on both these pages: Kenneth



AMERICAN SPRING COLLECTIONS



The jewel-fretted harem dress



PENN



Sashed, banded, and spilled with Baghdad bravado to the most voluminous width, left—billowing sleeves, billowing pants, and the head wrapped and tied in the same dusk-garden print. Jump suit by Chester Weinberg; Julian Tomchin for Chardon-Marché silk. Saks Fifth Avenue; Shillito's; Harzfeld's. Pakula beads. David Evins sandals. Mosaic of mirrors ringed with red, far left—one continuous light-splintered length of embroidery curved at the shoulders, looped at the hem. Dress by Anne Fogarty, of Caprolan nylon, Schiffli-embroidered with Lurex by Aristocrat. About $100. At Lord & Taylor; Rich's; Hudson's; Frost Bros. Necklaces by Roger Van S, Jack Gilbert, Hattie Carnegie, and K. J. L. The coiffures by Suga of Kenneth.

the wide-legged harem jumpsuit



the long brown
coat–
cape-topped

The short brown coat– sparked with white

A little swing, opposite—a dark-brown coat with flares at two levels: a skirt rippling to midcalf over boot-tops, and a pretty cape-collar curving around the shoulders. Between, a narrow waist. Very romantic, buttoned in topaz-coloured stones. By Jay L. Sarnoff for Custom Couture, in double gabardine of Qiana (Abraham fabric). At Bergdorf Goodman; Marshall Field; Neiman-Marcus. Necklaces by Mimi di N, at Bonwit Teller. Rings by K. J. L.; Accessocraft. David Evins thigh-high boots, I. Miller.

A little spring, this page, in its great colours now—brown and white. Short coat of brown Fibranne with a small top, a little jut-out skirt, direct white leather belt and buttons, white stitching. Comes with a white dress but we opted, here, for a bright green shirt. Coat and dress by Belle Saunders for Abe Schrader; about $160. At Lord & Taylor; Julius Garfinckel; Neiman-Marcus; I. Magnin. Shirt by Melba Hobson for Tannerway. Hat by Adolfo, at Saks Fifth Avenue. Charles Jourdan boots.

PENN



White coatdress, brown belt



White jumpercoat, brown dress

Variations on brown and white, in the creamy white of wools and a good deep brown. . . . The cardigan coatdress, left, in cream-white with brass buttons, brown leather belt with chained sides. Front and back: folded skirt panels. By Oscar de La Renta; of Anglo wool loomed in America. At Saks Fifth Avenue; Swanson's; Neiman-Marcus; El Palacio de Hierro. Adolfo hat: At Saks Fifth Avenue. Endura watch. Archer-Nuweave socks. Latinas oxfords. Jumpercoat, above, sleeveless, marvellous, white wool Melton cloth with low flap-pockets over a brown wool jersey dress. Brass buttons on coat, on dress cuffs. By Originala. At Bonwit Teller; Rich's; I. Magnin. Ruza Creations headband. Archer-Nuweave knee socks. Coiffures, this page, by Alan of Kenneth. Jumperdress, right, tunic-length, of brown wool with white buttons, back belt, over straight wide pants of white wool, a white lightweight wool turtleneck. By Originala, of Anglo wool. At Bonwit Teller; Julius Garfinckel; Neiman-Marcus; I. Magnin. Watch by Old England. David Evins brogues. Coiffure by Kenneth.

AMERICAN SPRING COLLECTIONS

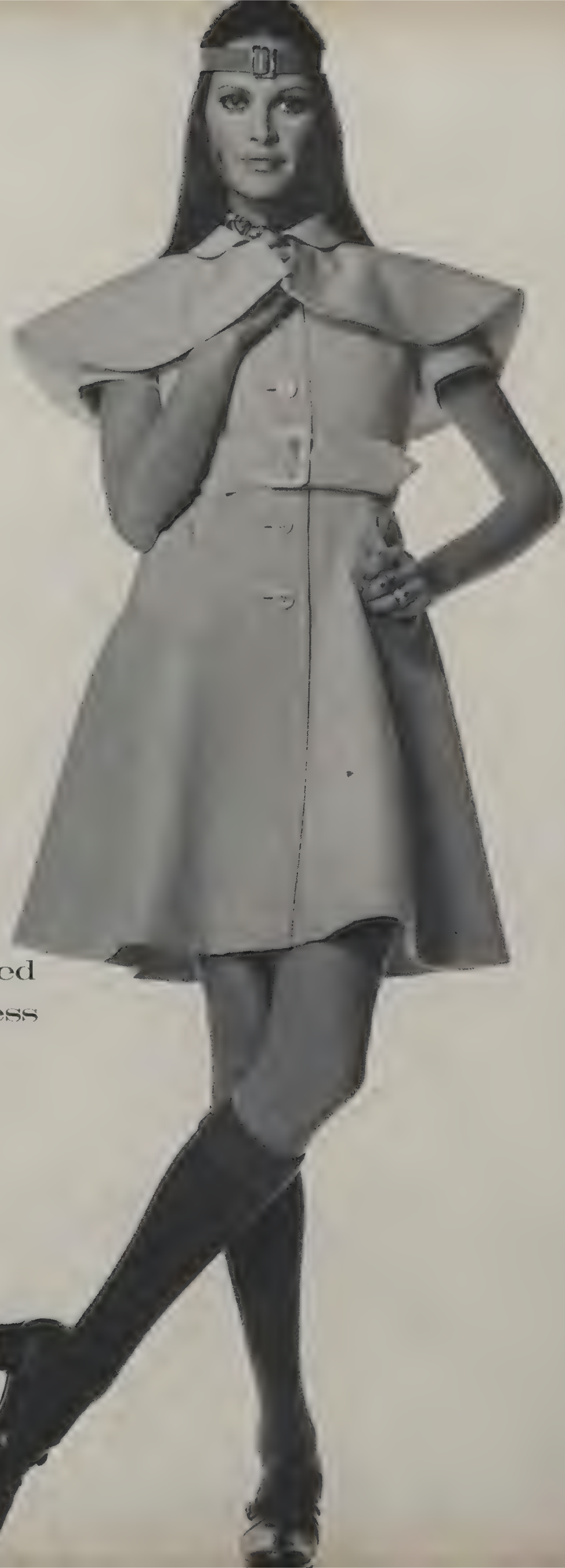


brown jumperdress, white pants and T-neck

AMERICAN SPRING COLLECTIONS

Putting plenty of curve on the seams, below, grey flannel rounds snug as a man's skinny shirt—sitting new and pretty, another shirtdress hit of this shirtdress year. By Geoffrey Beene, in Anglo wool (belt not shown). Lord & Taylor; Jordan Marsh, Boston; Halle Bros.; Bramson. Nitta headband. Belts: Calderon, Abbe Creations, Capri. Christian Dior knee socks. Golo shoes. Ready to flip at the first sign of spring, right, grey worsted capelet rolling around a little short-sleeved coatdress. By Jay L. Sarnoff for Custom Couture, in Agnona worsted. Bergdorf Goodman; Stanley Korshak; Neiman-Marcus; Bullock's-Wilshire. Ruza Creations headband. Echo scarf. Rings by Marvella, House of Joy, Sant' Angelo, Trifari, Hattie Carnegie. Berkshire knee socks. I. Miller brogues. Alan of Kenneth coiffures.

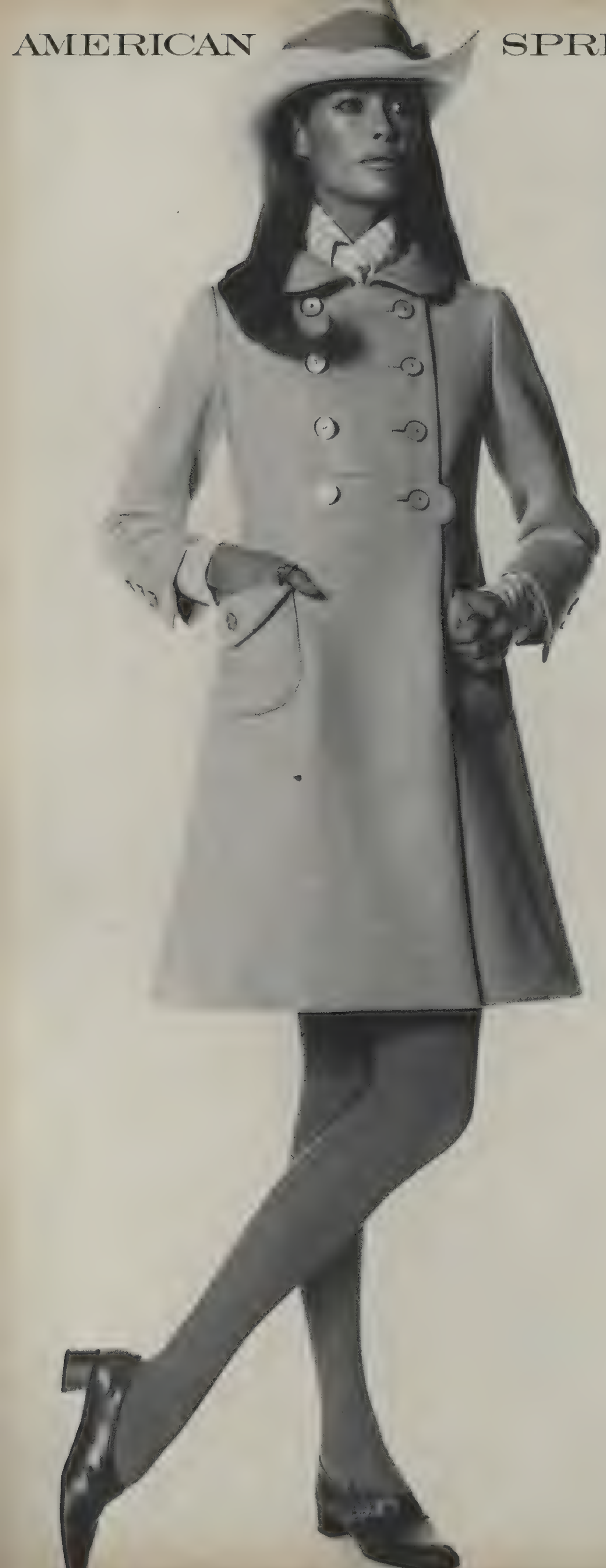
the grey flannel shirtdress



the cape-collared
coatdress

PENN

AMERICAN SPRING COLLECTIONS



The steel-grey curvecoat, left: just the simplest little irresistible shape, double-breasted with mother-of-pearl buttons, seamed into a small waist-tab above curved patch pockets. By Seymour Fox, of Anglo wool, loomed in America. At Saks Fifth Avenue; Nan Duskin; Hutzler's; Harzfeld's. Ring by Napier. Gotham Gold Stripe tights. Battani steel-grey brogues. Coiffure by Suga of Kenneth. The belted steel-grey suit, right: longish, smashish fly-front jacket held at the waist with white leather over a white shirt, red necktie, easy front-pleated skirt. Turnout designed by Molly for Jack Sarnoff, of Meyer Woolens wool, loomed in America. At Bergdorf Goodman; Hutzler's. Calderon white leather belt. Kenneth coiffure. The steel-grey pants suit, far right: short sleeveless coat-tunic wrapped and sashed over a white crêpe shirt and steel-grey pants. By Adolphe Zelinka, of Anglo worsted loomed in America. About $185. At Bonwit Teller; Montaldo's; Sakowitz; I. Magnin. Old England watch. Coiffure: Suga of Kenneth. Turquoise-banded white felt fedoras, on both pages, made to order at Bergdorf Goodman.

Steel grey–
all the ways

PENN

AMERICAN SPRING COLLECTIONS



Necktied in white– the pale shirtdresses, the bright little jersey

In the pink, left: an easy jersey knit with a V-neck, wide waistband, and your own clean sweep of white—tie a white ribbon in your hair, add a white leather belt linked with shiny metal rings; roll a 3-foot square of silk twill into a necktie with a wide, fat knot—terrifico! Dress: From the Thoroughbred Collection by Charles Cooper, of Jasco worsted jersey. About $125. At Saks Fifth Avenue; L. S. Ayres; Halle Bros.; Frederick & Nelson. Sally Gee white silk scarf. Calderon belt. Tights by Berkshire. This is it, above right, the dress you want to wear and wear—the shirtdress, in beige crêpe tied up with golden chains and your marvellous white silk cravat. Dress: Bardley by Abbe Rabiner; Dacron crêpe. About $50. Saks Fifth Avenue; Wanamaker's, Phila. Scarf by Glentex. Atelier Nina belt. Chain by Napier. Suga of Kenneth coiffures, here and at left. Smash-hit knit, right, the shirtdress, of course, belted and necktied in white and niftier than ever—pale heathery-beige knit buttoned and pleated down the front and patch-pocketed. Kasper for Joan Leslie, of Quintess and linen knit (Knit Trends fabric). About $110. Bonwit Teller; Joseph Horne; Neiman-Marcus; I. Magnin. Glentex scarf. Calderon belt (the dress comes with a belt of its own). Napier chain. Tights: Bewitching. Coiffure by Alan of Kenneth.

PENN



bared and
belted midriff,
wool-check
bloomers

bared midriff,
leather dirndl

PENN

AMERICAN SPRING COLLECTIONS

It can be wrapped, this page: the barely bared midriff—a flash of skin where the navy wool-jersey top quits, and the rest wrapped in navy leather above mushroom leather bloomers. Top about $15; bloomers about $110. Lord & Taylor; Higbee's; Neiman-Marcus. Sandor Goldberger ring. Bonnie Doon socks. Mario Valentino brogues: Henri Bendel. It can be bared all the way, above left: the midriff on its own—all taper and tautness between an abrupt caramel wool-jersey top piped in white leather and a bit of bouncy white leather dirndl. Top about $15; dirndl about $110. At Lord & Taylor; Neiman-Marcus. Rings: K.J.L., Sandor Goldberger, Pakula. Monet chain. El Greco sandals at Lord & Taylor. It can be held at the waist, far left: the belted midriff—black leather snapped in brass. The snap below: wool-check bloomers with big flap pockets in black, white, red. The snap above: black wool jersey....Top about $15; bloomers about $100. At Lord & Taylor; Marshall Field; Neiman-Marcus. Pakula rings. Bonnie Doon socks. Mario Valentino brogues: Henri Bendel. All turnouts and belts by Bonnie Cashin for Philip Sills. Suga of Kenneth coiffures.

Bared and wrapped midriff, leather bloomers'



New way to make a face mind

Results, not rituals. That's what the American actioneers, the charmers-about-town want. Instant action. Roll off the makeup, blot the oil, prime the skin, roll on the moisturizer. Give it protein. Transform its texture. See immediate results. Pores that seem to disappear. Sound like our vision of face care in the year 2001? It is indeed. It's also an engaging course that skin care is taking. 1969. Revlon's both pilot and navigator. The unusual formulations in Revlon's remarkable Demi Face Care program have protein content that appears to resurface a skin instantly. Synergistic ingredients that work together for the uncommon weal of the face. Just three courses in the curriculum: pre-makeup to even out texture; makeup removal that sluffs off the grime as never before; night care with a moisture stick for dry skin, an oil-control stick for the shiny. Just two grades of skin: oily and dry (for dry also read normal). Three roll-ons in the Demi Face Care roll-call; plus two sticks; other such innovations as a moisture primer, an oil blotter—all fun, fast, effective, not only new ways to make a face mind, new ways to make you want to mind it—now.

READY TO GO hair. More easy-going beauty. Pablo of the House of Revlon's way to frame the American face. Classic, Spanish inspiration, *left,* uses a well-shaped head to full advantage. Hair falls full from a middle parting, curls, flips out at the ends. American adaptation, *right:* less fullness, smooth, quite straight—except for loose, throat curls. More classicism: American Indian leather headband.

PENN

AMERICAN
SPRING



AMERICAN SPRING COLLECTIONS



Dressing in layers is the point. left: first comes the crisp white shirt; then the fat dotty tie of black-and-white silk; then on with the jumper, which couldn't be prettier—black-and-white nubby tweed with little grosgrain tapes to mark the high waist, low pockets. By Geoffrey Beene; Agnona wool jumper, shirt of Wahnetah textured silk. At Saks Fifth Avenue; Nan Duskin; Dayton's; Neiman-Marcus. Ruza Creations headband. Old England watch. Tights by Irene for the McCallum Boutique. Coiffure by Suga of Kenneth. The jumper that makes the most of a really wide cravat, right: bright navy jersey so deeply cut away at the front and sides that hardly an inch of white silk shirt blooms unseen ... heavenly shirt, with its neck all wrapped and flipped and falling in a deep full stock. Adele Simpson; jumper of Jasco worsted knitted in America. At Bergdorf Goodman; Julius Garfinckel; Sakowitz. Dynasty watch. Berkshire tights. David Evins brogues. Alan of Kenneth coiffure.



PENN

On with the jumper–
over necktied
shirts





AMERICAN SPRING COLLECTIONS



Plaid over plaid, left, pulled up sharp in navy and white. Cotton coat like a shirt-smock, yoked and low-belted in back, with a shoot of white beneath banded and buttoned shirtsleeves and the biggest patch pockets this side of the bush...a matching plaid skirt on the one-piece dress that goes under it, and a top of clean white rayon crêpe. By Pat Sandler (Herlinger-Bristol cotton). About $160. At Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Gus Mayer; Sakowitz; I. Magnin. Hat to order at Bergdorf Goodman. Old England watch. Belt by Bill Smith of Richelieu. Stix shell on a jewelled gold chain. Bonnie Doon white knee socks. Reverse the navy-and-white plaid, right, and what's simply a long-sleeved, bow-tied tunic over pants comes on like layers and layers of things—which is just about as good a way to come on as any you'll see this spring. By Alan Phillips for Jeremy, of Fibranne. About $90. Available next month at Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus; I. Magnin. Brow jewel by Body Jewelry. Robert Originals chains. Vendôme and Cadoro rings. Mario Valentino shoes at Henri Bendel. Coiffure by Alan of Kenneth.

glad-about plaids—navy and white

AMERICAN SPRING COLLECTIONS

White-belted navy–
the shirtdressed shirt.
pleats with pull

Shirtdressing in layers, far left, since you can't have too much of a good thing this spring—first comes a plain pure white shirt, then a white-belted navy wool crêpe that buttons like a coatdress from collar to hem. David Kidd for Marquise; Meyer Woolens fabric loomed in America. Elizabeth Arden; G. Fox; Nan Duskin; Neiman-Marcus. White shirt by Gant. Bonnie Doon pantie stockings. Coiffure by Suga of Kenneth. The lowdown on pull and pleats, left, meeting just at the hip—one-piece dress of navy wool crêpe bright with gilt chains looped through the white belt, spilled over the skirt. By Teal Traina; Meyer Woolens fabric loomed in America. About $145. At Bergdorf Goodman; Woodward & Lothrop; Gidding-Jenny; Jacobson's, Michigan; Sakowitz. Bright chains by Robert Originals, Napier, Bergère, Monet. Watch by Dynasty. Bewitching pantie stockings. Coiffure by Alan of Kenneth. Shoes, on both pages, by Mario Valentino, at Henri Bendel.

PENN

AMERICAN SPRING COLLECTIONS



Navy wool–
tunic-and-pants.
belted suit

Long, sleeveless tunic, left, skimming low over straight, wide-legged pants—a wonderfully lissome, rangy look in navy-blue wool jersey. A woolmark turnout by B. H. Wragge (Jasco fabric); about $145, at Bonwit Teller; Julius Garfinckel; Rich's; Frost Bros.; I. Magnin. We added the white silk scarf, knotted high around the throat, by Emily Wetherby. And the gilt chain, knotted low around the waist, by Bill Smith of Richelieu. Rings: Sandor Goldberger. Shoes: David Evins. Belted safari jacket, right, in navy-blue wool, with four big patch pockets—buttoned and belted in navy leather, worn over a bouncy little skirt of the same wool with the chalk-white shirt, the clean sweep of white fedora, strappy white shoes. Handmacher suit by Mario Forte (Ordelaine fabric); about $110 at Altman's; Halle Bros.; Harzfeld's. Shirt by Gant. Hat, made to order at Bergdorf Goodman. Rings by Maison de Fou, Bruce Rudow, Accessocraft. Knee socks by Adler. Shoes by Latinas. Coiffures on both these pages by Alan of Kenneth.



"Jean Shrimpton—you treat her hair like a fabric," said Ara Gallant, treater here of Jean Shrimpton's hair, long and brushed with winning streaks, electric lightening for a face. "You streak it, you tie it, you keep the small skull." The Shrimp's hair: tied rakishly, left, like a kerchief, tied, right, in high knot above nape. What thinks The Shrimp of Ara? "He has a marvellous eye, a great sense of style. Leave it totally to him, he'll do what's absolutely best for you."... Ara on Shrimpton? "Leave it to her. She'll bring out the best in you."




AVEDON



Jean Shrimpton—

London girl in New York. "In London, you try to do something and fail, and nobody lets you forget it.... In New York everyone keeps trying, the atmosphere is geared to it, and nobody remembers a failure more than a fortnight." Her hair, which Ara Gallant made succeed, far left, by really tying: upper level in short pony, lower level, back guiche. Streaked front bangs long, frames and glitters face. Ara untied it, this page, in a magnificent shawl of curls, added as are the streaks. "I've put myself in context with New York now. But where are the hedges, the cowslips, the primroses?"

AMERICA AND THE

The fight between American and world intellectuals about America

They came from all around the planet—from Western Europe and from Eastern Europe too, from the dictatorship of Greece and the domination of Czechoslovakia, from Latin America and Asia, from Africa and Australia, from alienated Black America and angry young America as well as from middle-aged respectable America. They came to discuss the United States—how we look to the world, what our impact is on the world, and what can or should be done about it.

The occasion was a conference called by the International Association for Cultural Freedom. The place was the placid college town of Princeton, New Jersey. The time was that season of suspense after the election and before the inauguration of a new American President. The people were intellectuals, men and women who live in the world of ideas but have a concern for the world of power. This is a curious class, vastly admired by some (including by some of themselves), angrily bewailed by others (including by some of themselves).

And the outcome? Need one say that it was inconclusive? The intellectual community—*pace* William F. Buckley, Jr.—is not a monolithic organization that passes resolutions and enforces a party line. And no conference of intellectuals I have ever heard of has been an unqualified success. Yet, this one evidently induced useful reflections among its participants. For it took place in a strategic moment, at a point when Americans were feeling an unprecedented perplexity and anxiety about their conception of their own nation and its rôle in the world.

The failure of our fantastic military power to produce the results we desired in the tiny land of Viet Nam has been one obvious cause of this American crisis of confidence. The savage unrest in our cities is another. Our mixture of guilt and resentment over the nagging issues of racial injustice is surely another. And the discovery that American society can no longer count on the automatic support of the young is certainly another; the rebellion against the verities today is surging in the most intimate way through millions of American families.

Heaven knows that Americans have faced tough problems in the last forty years: the worst depression in our history, the worst total war in our history, the worst cold war in our history, the most frustrating limited war in our history. Yet, until recently, we have always felt that our leadership and our resources—moral and psychological as well as economic—were equal to any conceivable challenge. Are we so sure of that now? One's impression is that underneath the continuing babble of self-congratulation more and more Americans are beginning to wonder whether we will be able to cope in the next years—to cope all at once with the Russians, the Chinese, the French, the Africans, the Latin Americans; with the decaying cities and the blighted countryside; with the jammed freeways and the crowded airways, with the polluted water and the poisoned atmosphere, with the fury of the Blacks and the animosity of the low-income whites; with the mysterious skepticisms and irascibilities of our own children.

At least this was the sense that some of the Americans conveyed to the conference, a sense that America after so many years of overweening confidence in its infallible ability to fix up all the troubles of mankind now is suffering increasing doubt that it can even heal the ills of its own national community. George F. Kennan set the prevailing tone early in the meeting. The former United States ambassador to Russia and to Yugoslavia, the searching critic of the moralist pretensions of American diplomacy, Kennan in his sixties has become something of a moral philosopher himself. Speaking with grave and modest eloquence, he ticked off a melancholy litany of American dilemmas—the estrangement of the Negroes, the disintegration of the cities, the interruption of the rhythm of urban life by paralyzing strikes, the destruction of our physical environment, the domination and corruption of our mass media by the advertisers, "the extremely disturbed and excited state of mind of a good portion of our student youth, floundering around as it is in its own terrifying wilderness of drugs, pornography, and political hysteria." Here was a country "faced with a whole series of national problems each of which, if not soon met in some adequate manner, has the capability of bringing most grievous, perhaps mortal, damage to our national life, yet to none of which has our response, as a nation, been to date in any way adequate."

Kennan's gloom was underlined by testimony from the disaffected groups. Harold Cruse, author of *The Crisis of the Negro Intellectual,* said that America has been operating too long on a "false history of itself"; the omission of race from the nation's self-image has blurred our vision and distorted our purpose. He described Black Power as a tactic designed

WORLD: A NEW FIX?

to strengthen the Negro sense of identity, so long weakened by the rhetoric of integration, and to make possible the democratic inclusion of the Blacks in American life. Roy Innis of the Congress of Racial Equality went further. A fluent, courteous, and flamboyant speaker, he dismissed integration as a sham, calling for the establishment within the United States of a parallel and independent Black nation. John B. Oakes of *The New York Times* indignantly denounced Innis as a racist, and others suspected that he was putting the conference on. Innis himself in the end declined to insist on apartheid, saying only that, once the Blacks attained the capacity for self-determination, he would then be willing to let them make their own decision as between integration and separation. But his militancy had made his point.

The representatives of the young vigorously reinforced such militancy. The conference contained several editors of college papers, a representative of the National Student Association, and Sam Brown, who had been student coordinator for the McCarthy campaign. Whenever the students spoke, they expressed a bracing contempt for everything everyone else had said. Sam Brown summed it all up on the last day with a series of roundhouse swings. The conference, he said, had been a failure. It had confirmed his view of the total bankruptcy of the American liberal establishment. The guest list was awful. Where were Eldridge Cleaver, Tom Hayden, Rennie Davis, Susan Sontag? The Black speakers all wore jackets and neckties; the implication was that any Black not in African costume must be an Uncle Tom. Too much time was spent in eating and drinking. The CIA was probably behind it all. The young had passion, which was good, while the old wasted their time in reasoned analysis, which was contemptible. If this was all that American intellectuals could come up with, Sam Brown cried with lurid eloquence, then America was worse off than anyone might suppose.

After a few days, American self-criticism seemed so insistent that some foreign participants were moved to demur. No doubt the visitors exaggerated the significance of the native complaints, understanding neither the conscientious relish with which American intellectuals have always viewed the defects of American society nor the indispensable rôle such self-criticism has played in stimulating social progress throughout American history. In any case, some began to offer reassurance: Things in America, they said, weren't really so hopeless as we seemed to think. Nor was America played out as an example for mankind. In fact, it was inescapably *the* model for the future. "America is prophetic of the tension of the modern age," said Pierre Emmanuel, the French poet, in the most eloquent speech of the meeting, "and will have to suffer through it. America will help humanity to rediscover the meaning and necessity of suffering in a world of change."

"In the beginning," John Locke had written almost three centuries ago in his second *Treatise on Civil Government*, "all the world was America." He meant that the unexplored western continent represented the original state of nature before the invention of the "social contract" had provided the basis for civilized society. At Princeton the foreign intellectuals reversed Locke: In the future, they said, all the world will be America.

Jean-Jacques Servan-Schreiber made this point in the address which opened the conference. The editor of *L'Express* and the author of the widely read book *The American Challenge*, Servan-Schreiber is a taut, compact, vital man, incisive and lucid. "Because your country is further on the path of industrial development than ours," he told the group, "many of the crises you are living through today are the ones we shall increasingly have to face in the future." If America is in such profound turmoil, this is not the proof of decay but the price of progress. America seems in crisis because Americans have reached the point in social evolution where they are raising and debating fundamental questions that have been buried for centuries in tradition and dogma: the relationships between parent and child, between rich and poor, between Black and white, between structure and spontaneity. "From the answers that you will find to this new set of questions will come a new 'social contract,' a new definition of the relationship between man and society with this second industrial revolution."

But can America find the answer to these questions? Here Servan-Schreiber moved from domestic to foreign policy. "It seems to me impossible," he added with emphasis, "to hope that America will be able to focus its intelligence and its resources on the rational solution of its profound internal crises without a radical change in the present distribution of America's physical involvement throughout the world. . . . *The policeman of the world will not be the innovator of the great society.*" If America continues anxious and over-militarized, reacting to every change in the world, to every hint of revolution, "the chances of reason, in this country, to win the next round of its running battle against fear will be small. And we all have a very high stake in those chances."

What Servan-Schreiber proposed was the contraction of the American military presence in other lands—the abandonment of our military bases, the withdrawal of our troops. He pointed out that improvements in military technology made it possible to do these things without materially reducing the American capacity for military reaction. If an ally were in trouble, the American policy should be to extend indirect assistance but not "to take over its defense by yourself and in its place." Speaking as a European, he said, he believed the people of Europe should now make the decisions for their own defense: "You should not attempt to solve the problems of Europe." And American corporations should expand not as American entities but as truly joint enterprises: "You should be very careful not to create the notion of American 'industrial bases' on foreign soil."

Servan-Schreiber made it clear that he was not advocating general American withdrawal from world responsibility; he was arguing rather that America could seek world influence in one of two ways: through military and economic domination abroad, or through construction of a successful post-industrial society on the North American continent. "These two options are open to you—*but they are not compatible.*" If America pursued the second goal, he concluded, it would gain "a wiser authority and better leadership than you can ever hope to attain by the exercise of physical strength."

(Continued on page 239)

By Arthur Schlesinger, Jr.



THE ASTRONAUTS

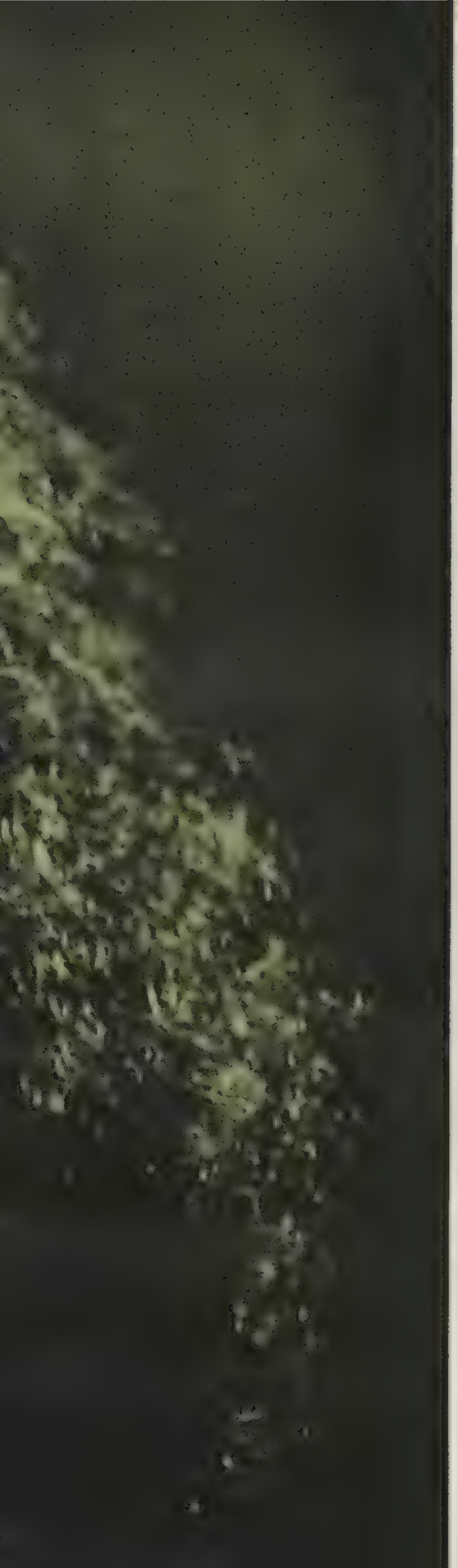
ON THEIR STAGGERING FLIGHT AROUND THE MOON IN APOLLO 8



A moment of ecstasy overtook the three American astronauts, Colonel Frank Borman, Captain James A. Lovell, junior, and Major William A. Anders, when they had their first closeup view of the moon, grey, gritty, mountainous, with deep craters. No one in all history had ever seen what they saw. They are the first. They had flown almost 600,000 miles in space to the furthest limits of man's explorations in a craft with more than three million parts. From a seventy-mile orbit, they saw first both the back of the moon and the earth from the moon, with photographs and television broadcasts to prove it. They are men of heightened consciousness, who have seen not only beauty beyond belief but have stared with ardent, intractable courage into death. Theirs, in the words of Marianne Moore, is "a benign dementia." These three technicians, their skill raised to an unknown power, met two points of almost unacceptable risk after blast-off: engine burn on leaving lunar orbit and then, on December 27, 1968, the re-entry at the right angle into earth's orbit through a narrow corridor high in the atmosphere. As a workman at Le Bourget airfield said in May 1927 when Charles A. Lindbergh landed his small grey-white monoplane in France after he crossed the Atlantic Ocean: "This time, it is done."

BLACK STAR





PEOPLE ARE TALKING ABOUT...

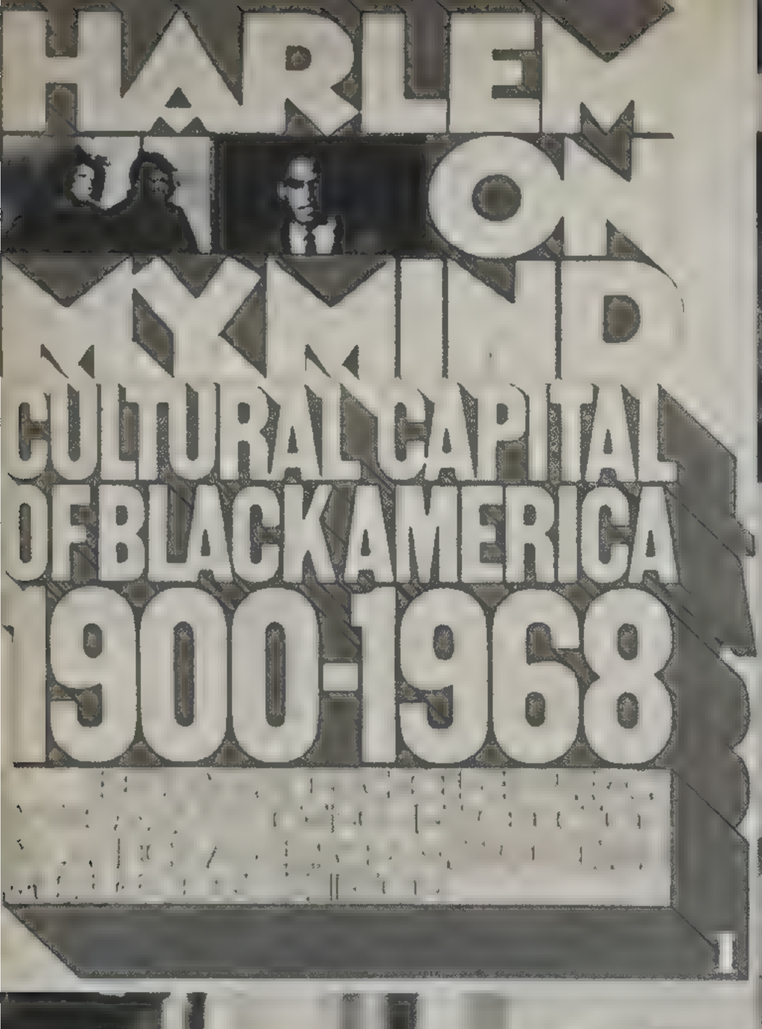
PEOPLE ARE TALKING ABOUT . . . *Dear World,* the new musical with the enchanting Angela Lansbury whose face as the madwoman of Chaillot slips and drops with sensible lunacy like old Dorian Gray. . . . The failure of nerve on most television panel shows with the slob-minded moderators asking 1965 questions in an unequal tourney with relevance. . . . The glory of two of the doors of St. Mark's Basilica in Venice—just now cleaned of centuries of verdigris, revealing figures of copper with heads and draperies of silver. . . . Alexis Weissenberg, a pianist, once a prodigy, but now a thirty-nine-year-old man whose objective, finally reached, has been to tear away the blackstrap molasses of Chopin and to show his music as direct, virile, and emotionally clear.

PEOPLE ARE TALKING ABOUT . . . The scourging stimuli of the changes in Washington, the swerve in policies by the Nixon Administration. . . . The Susan Sontag book *Trip to Hanoi* in which she wrote that the North Vietnamese "actually appear to be quite fond of America. . . . I suspect that the extent to which the Vietnamese are so interested and well informed about American politics—as I learned answering some questions put to me in the last days about the Nebraska primary, about Lindsay's influence in Harlem, and about American student radicalism—isn't mere expediency, part of the policy of knowing your enemy, but springs from just plain fascination with the United States."

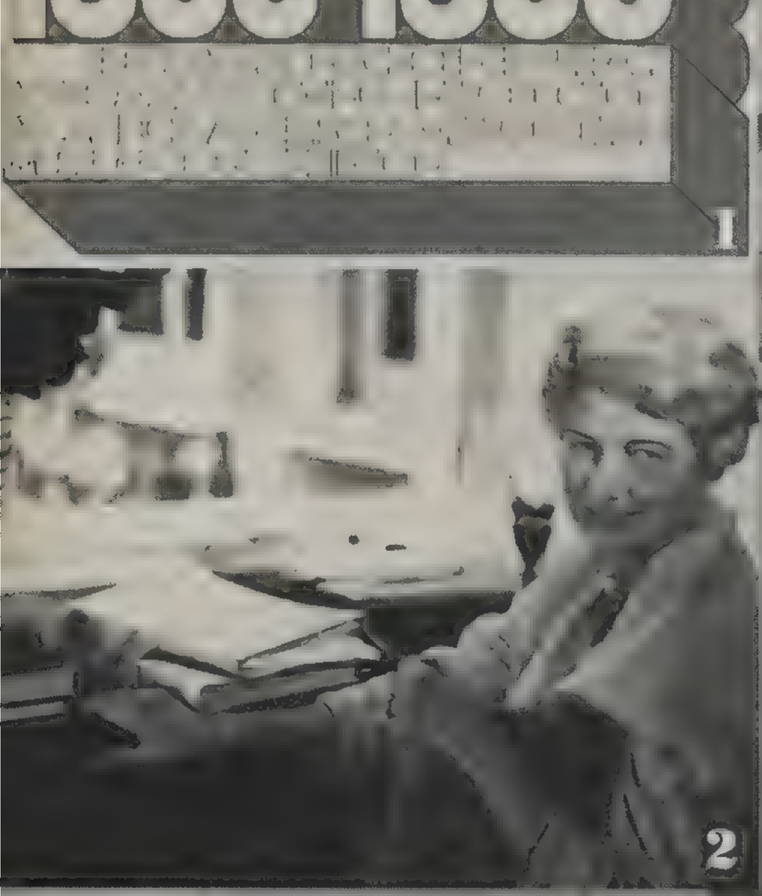
PEOPLE ARE TALKING ABOUT . . . The lenient, attractive voice of Claudine Longet, singing "Little Sack of Sugar," with her husband, Andy Williams. . . . The feminist organization NOW, which wants with justice, among other matters, no sex discrimination in jobs, equal pay for equal work, and, as small fillips, that men refrain from standing up when introduced to women plus no more help in putting on a coat or lighting a cigarette. . . . Judith Viorst who in her little book of amusing verses, *It's Hard To Be Hip Over Thirty and Other Tragedies of Married Life,* ticks off in "Divorce" these side causes: "He only likes spy movies and Audrey Hepburn movies and movies that leave you feeling good and/She only likes early Chaplin movies and movies with subtitles and movies that leave you feeling rotten and/He thinks Maria Montessori is a fascist and/She thinks Will and Ariel Durant have an unwholesome relationship. . . ."

PEOPLE ARE TALKING ABOUT . . . Vice President Ky of the Saigon government who has sharply added to the peace talks his red-neck tactics of delay, apparently believing in proceeding with all deliberate stalling. . . . *110 Livingston,* a carelessly detailed book on the New York City Board of Education by David Rogers, an associate professor of education at New York University, who has an unscholarly way with facts that may throw doubt on his positions although his major thesis—the atrophy of the Board's enormous bureaucracy, like that of school bureaucracies around the country—has great validity. . . . Succulent Julie Harris, red-haired, sexy, and forty in *Forty Carats,* a reasonably clever comedy, never quite on target because its target is a blur of illogic.

JIMI HENDRIX, FLASH EXPERIENCE: Jimi Hendrix, cinnamon to a generation short on spice, is this year's personification of Flash, popspeak for the elusive combination of grace and vulgarity forming the basis of the rock experience. When a performer has Flash, he needs little more to bring his message across except the magic of his own presence. Hendrix, born twenty-four years ago in Seattle, is an extraordinary guitarist who sings with a kind of passion but also as though his mouth were filled with Washington applesauce. He appears in the best concert halls—at times he pulls in $30,000 a night, if the place is big enough—and he hangs out in all the right places. Onstage he struts around in felt and feathers drag with brilliant scarfs tied around his arms and his knees, and high white boots that match his white guitars. His hips seem greased like a new engine and his voice oozes honey laced with arsenic. As he gives the signal with a swivel and an electric bloosh, his audiences squeal like a hog-killing spree, the police patrol the aisles, and his managers, backstage, shudder with financial pleasure. Soon the stage is engulfed in a black forest of white noise with Hendrix building soundscapes on his guitar. Even if he were not one of the most imaginative musicians in rock, he could survive on Flash alone. He would eat it, live it, make his myth. To watch him slam and stammer is to realize how impressive is the man who seems truly blasé.



1



2



3



4

1. *Harlem on My Mind: Cultural Capital of Black America, 1900-1968* at the Metropolitan Museum in New York, a fantastically erudite and revealing exhibition that gives the story of Harlem through photographs, television, music, films, sound, a deluge of informational stimuli that reinforce the show's point: Harlem is a cultural bastion, a continued force. The catalogue of the exhibition is not only a transverse of the community, but a superb history of Harlem, knowledgeably put together by Allon Schoener, with photographs, some from the properly famous Schomburg Collection of the New York Public Library.

2. and **3.** Peggy Guggenheim, with her white aureole of hair and her tanned face, from whose marvellous collection of paintings and sculpture at Venice some one hundred and twenty-five works are now at The Solomon R. Guggenheim Museum in New York. Among the paintings she has bought during almost forty years are canvases by de Chirico, Pollock, Klee, Rothko, Picasso, de Kooning, Braque, Gris; among the sculpture, works by Richier, Giacometti, Marini, Brancusi, Moore, Arp. An enigmatic woman with avid eyes and a highly critical mind, Miss Guggenheim has a way of shrugging her shoulders that puts a point down in conversation, a way of clattering around Venice in bright, backless shoes, a woman not even inconvenienced by small disasters in her comfortable life in her low, white palazzo on the Grand Canal. Although considered an eccentric by those who do not know her, she is rather a determined and thoroughly attractive but unique woman. **3.** The painting "The Attirement of the Bride" by one of her former husbands, the surrealist Max Ernst.

4. Michelangelo Antonioni's special leads in *Zabriskie Point,* his first movie to be made in this country. He refused all famous faces, wanted the really unknown, and finally chose Daria Halprin, a clever young dancer, born in California in 1950 and a student of anthropology at the University of California at Berkeley; for the young man he picked Mark Frechette, a handsome carpenter born in Boston in 1947: He got the part because he has never acted at all and looks at times like a man with an enormous, sub-surface anger; she got the part because she has never acted before and has a certain purity of profile.

5. The gossipy, rightly cruel book *The Brothers Shubert* by Jerry Stagg,

PEOPLE ARE TALKING ABOUT...



with its photograph of the ravishing naked girls in the musical *Artists and Models*, produced in 1923 by Jake Shubert, the violent, illiterate, youngest brother of Lee and Sam Shubert. The miserable trio started in Syracuse, New York, on a borrowed penny, and then fought, sued, bought, produced, and scamped its way to its own theatrical empire. Sober, uneasy, insecure, none of the brothers was happy at the top. Although Lee Shubert bought the old American Horse Exchange from Alfred Gwynne Vanderbilt, it was Jake Shubert who renamed it the Winter Garden for his musicals. He liked shows with naked girls who never moved on stage, confining their talents to tableaux to avoid a bust by the police. (The nudes whitewashed their beautiful bodies with sponges.) No one in those days cared to see a naked man on stage.

6. Billy Schulman, an explosively energetic thirteen year old, who plays the part of Freddie, a mentally retarded child, in the television play *Teacher Teacher* (NBC, February 5). What's startling about this unsentimental treatment of a touchy subject is that Billy Schulman is retarded, with the IQ of a seven year old, a natural acting ability, high good looks, and an extraordinary (and typical) zest for life.

7. Joni Mitchell, with lake-blue eyes, hair like poured Chablis, and a voice that echoes through invisible hills, who writes and sings with her guitar: at Carnegie Hall this month, at college concerts, on records. Torn between imagic nature and city grit, she wraps love around lyricism. A Canadian, brought up in Saskatchewan, she composed ten love stories and designed the sleeve for her first album, *Joni Mitchell.*

8. Patricia Johanson, a secretive, twenty-eight-year-old painter-sculptor who experiments with colour and size. Here she is shown with her extravaganza, a remarkable 1600-foot sculpture, eight inches high and two feet wide, laid down at Buskirk, New York, on an abandoned Boston and Maine railroad bed. The sculpture disappears into the distance, its colours—blue, yellow, and rust red. Miss Johanson made this piece to let spectators see what happens to colour in space when given an orderly framework.



Edward Villella

THE GREATEST AMERICAN MALE DANCER

By Richard Poirier

Those who watched a Bell Telephone Hour last March, called "Man Who Dances: Edward Villella," were given a rare and instructive glimpse of the physical agonies necessary to the grace of ballet. Dancing, it would seem, can be as physically punishing as any other contact sport. The cameras happened to follow Villella during the days when four of the New York City Ballet company's male leads couldn't dance because of injuries. There's scarcely a day when some part of a ballet dancer's body doesn't hurt him, and mishaps are frequent anyway, so that the situation Villella had to confront was unusual only in degree. The absentee stars were evidence that even an ordinary schedule of workouts, practice sessions, and performances can be precarious, and Villella was required to go well beyond that by substituting in some of the most taxing ballets in the repertoire of the company. On November 19, 1967, he found himself committed to dance three major rôles during the matinee and evening.

In the afternoon, having finished *Tarantella,* he went on to the bravura rôle in *Raymonda Variations,* and there, to the audible distress of an audience of some 2,700, he fell in agonized muscular cramps. Ashen-faced from pain and with what looked like foolish courage he managed to finish the performance. But he then had to decide whether or not to risk permanent bodily damage, perhaps even his career, by going on in the evening. He decided to do so, against the advice of his wife, the dancer Janet Greschler, and despite the fact that he was to dance what he himself regards as his single most physically demanding rôle, which no one else has even begun to learn, the "Rubies" section of the latest and most popularly successful of George Balanchine's ballets, *Jewels.*

His decision, and his way of talking about it (rubbing his hurt leg, addressing it as if he'd been unjust, "Speak to me," he said), was like the decisions he makes second by second on stage: happily free from self-dramatizations, self-inflations, or temperament. In this he showed how much he is a dancer in the mode of Balanchine and of Balanchine's great company. He was being precise, calculating, tough-minded, and wholly unsentimental about the physical potentialities of his body and the needs of the company.

Edward Villella is now the greatest male dancer in the world, and he embodies the principle that makes Balanchine the greatest choreographer—that dancing is what it is and not something else, not drama, or literature, or business, though it might choose momentarily to involve itself with them, and above all not a way of life, however much it might affect the schedule of one's life. A dancer is what you are while you're dancing, and the better you dance the more intensely aware you become that it is not like anything else at all, and the freer you feel, therefore, about doing all kinds of other things without worrying about their effect on the seriousness of your dancing.

Villella is president of the Establishment Discothèques, Ltd., which means he owns part of the discothèque Arthur in New York and visits associated clubs that have opened in Detroit, Los Angeles, New Haven, and Washington, D.C. He can choreograph a television presentation of *Carousel* and also the brilliant and mysterious *Narkissos* for the New York City Ballet, or be featured as an actor-dancer in *Brigadoon* while in his head he is working on the choreography to match Prokofiev's *First Violin Concerto.* Villella does all these things because his natural energy, ambition, and desire for money—he is married, thirty-two, and owns a house in New York—are simply up to them. He is also now a member of the National Council on the Arts and beginning to worry about two books he's promised to write, worrying characteristically about the *way* to do them, their proper shape and style. The first is to be a book about the experience of a principal ballet dancer, his approaches and techniques; and the second (mostly for younger readers) will be an account of his own experiences as a dancer.

Villella's interest in helping young people find their way to an appreciation of classical ballet takes him into still other activities, educational ones, sometimes for the Lincoln Center Fund and the New York State Council on the Arts. He's a remarkable teacher for many of the reasons that make him an unusually good conversationalist. He's really there, open and easy and a little amused at the situation in which he finds himself, and a bit inquisitive about the rôle-playing of whomever he's talking to.

During a lecture-demonstration at Manhattan's Metropolitan Vocational High School, the teen-age boys were at first jostling and snooty, sprawlingly embarrassed, especially when they first caught sight of Villella in his ballet tights and saw the pretty, cheerful, nicely ordinary face and pleasant body of Patricia McBride, his frequent partner. Ballet costumes are strange and were to these kids ridiculous. Villella enjoyed this reaction, because he too has felt it. To know that what you do or wear is special for most other people can save what you do from weirdness and eccentricity: You don't claim too much for it by grandeurs, hauteurs, or literary amplifications. He was able to talk naturally to these kids about his body. It was as if he were an athlete, comparing the leap of a dancer with a leap for a ball in the outfield. Except that if a ballplayer were a dancer he would have to think not only about catching something but about the exact slant of his shoulders, the angle of his feet, the turn of his knees, the fall, say, of the fingers of his left hand. (Continued on page 235)

Villella, the star of
the New York City Ballet Company:

AVEDON





EDWARD VILLELLA, shown here in a magnificently held leap and a superb extension in Balanchine's ballet "Jewels".

AVEDON

VOGUE'S OWN BEAUTY DICTIONARY

Chapter I: Skin

We're here to clear up the skin situation, to answer in a little dictionary reader questions asked with increasing frequency. In this, the first installment of Vogue's 1969 glossary of beauty terms, some straightforward definitions—the latest words on skin from the last word on that subject, the cosmetic-science community.

ACID MANTLE Coined phrase designed to draw attention to the slightly acid property of the skin surface. Originally it was thought that this acidity protected skin against invading organisms. But attempts to prove this have not been widely accepted in the scientific world. . . . To determine acidity or alkalinity, chemists generally use the pH scale which ranges from 0-14. Seven is neutral. Above 7 is alkaline. Below is acid. The pH of skin ranges from 4 to 7. This indicates that the skin is acidic.

ACNE Common skin problem that usually strikes during the teens. Affliction characterized by blackheads, whiteheads, pimples, sometimes deeper lesions. While physicians do not know the underlying cause of acne, they do know that acne is greatly influenced by hormones in the body and bacteria on the skin—and that it is not caused by diet or dirt. When doctors recommend a routine of washing for acne, this is to control skin bacteria and oil, since the condition may prosper on an oily and bacteria-full ground. Similarly, a patient might be asked to follow a restrictive diet, because some foods may aggravate acne (chocolate is a famous culprit). . . . Beyond these, X-ray treatments, ultraviolet light, cortisone, and antibiotics are popular agents in treating the disease.

AMA Stands for American Medical Association, largest professional organization of physicians in the United States. AMA sets up a code of ethical conduct for physicians, makes recommendations to Government about health care and education, informs public about medical matters, including those related to skin and cosmetics. But its advice and recommendations are standards, not laws, and the AMA has no legal power to enforce them.

ANTIPERSPIRANT Preparation intended to reduce the amount of perspiration reaching the skin surface. Usually aluminum compounds, which also have deodorant action. Most antiperspirants contain a separate (Continued on page 199)

Glorious trappings: the tawny glory of skin

Catch her now—the golden American beauty, disciplined into that wonderful supple length of health that is peculiarly hers. Wrapped, revelling in, a welter of gleaming pelts—a never-before mink, gorgeously deep dark brown, light as thistledown, luxe and silky. (The name: "Kojah," Emba natural high-furred mink.) Her own rippling skin—taut, glistening, shamelessly sleek. Her own shining sweep of hair—gloriously streaked, smooth-capping the head. Kept healthy, vital, by the Treatment de Pantene. Coaxed into springing curls by this same rich, sixty-second, once-a-week conditioner, a retriever of bounce and brilliance. How to trap such personal magnificence? The willingness to work at it plus the best cosmetics in the world to get that good-looking American look. Glowing from within, warm-all-over skin, fingers flashing rings. A woman to lionize. David Webb rings. Ara Gallant coiffure.

BERT STERN





DICTIONARY

(Continued from page 196)

and further deodorant ingredient. But many straight deodorants do not contain an antiperspirant. Check the label. The FDA says label must list any active antiperspirant ingredient.

ASTRINGENT Clear liquid cosmetic used to remove surface oil and dirt from skin and to make it feel refreshed. Largely promoted for oily skin, but women with normal skin may also enjoy them. . . . Astringents contain alcohol, water, glycerin, perfume, and often such other ingredients as menthol. The alcohol cools the skin as it evaporates, makes it feel taut. Although astringents may seem to make the pores of the skin smaller, actually the pores do not change. Not even dermabrasion can reduce pore size.

BLACKHEAD A "plug" of oily material produced by sebaceous glands. The dark "head" of the blemish results from oxidation that alters the colour of the translucent oily mass when it is exposed to the air. A dermatologist will have specific recommendations for treatment.

COSMETIC Derived from Greek "to adorn, embellish, deck." Noun refers to the agent used for beautifying, adjective to pleasing effect achieved. The FDA (q.v.) takes a less poetic view, defines cosmetic as article in some way applied to body for cleansing, beautifying, promoting attractiveness, or altering appearance. Curiously, the FDA excludes soap from this category.

DEPILATORY Chemical composition that softens and decomposes unwanted hair so that it breaks off at surface of skin. A thin hair is destroyed in shorter period than thick hair. Depilatory can remain on skin for only limited time; should be used on face only when label specifies it may be; has no effect on rate of hair growth or thickness. Time required for regrowth is similar to after shaving.

DERMABRASION Surgical procedure, also called skin planing, to improve the appearance of such blemishes as acne scars and pits. Plastic surgeon or dermatologist literally freezes the skin, then strokes rapidly rotating brush across patient's face to remove surface layer of skin. Scabs that develop are shed within two weeks. Skin swells, appears more pink than before. Usually takes several months for face to return to normal in terms of swelling and colour. Lately dermabrasion has fallen into disrepute among some physicians. They feel the people most in need of help can be disappointed with the results and that only a doctor highly skilled in the technique should perform it.

DERMATITIS Any inflammation of the skin typified by redness, scaling, swelling. Two most common kinds are eczema, an atopic dermatitis caused by an inherited sensitivity; and contact dermatitis, caused by contact with a substance that offends the skin. Poison ivy or strong chemicals bring on contact dermatitis in almost everyone, while perfumes and detergents produce it in a very small number of people.

DERMATOLOGIST Physician whose advanced training has made him a skin and hair specialist.

DERMIS Lower of the two main layers of the skin, the dermis contains oil and sweat glands—and blood vessels which bring nourishment and oxygen to the skin cells. Nerves in the dermis send sensations from skin to brain.

ELECTROLYSIS Only method of removing hair permanently, electrolysis decomposes the hair root by means of electric current. The electrologist introduces a fine wire needle into the hair follicle, pushes it down until tip of needle touches root, which a current of electricity briefly passed through the needle then destroys. Since the face has about 5,000 hair follicles per square inch, it may take many sessions to remove the desired number of hairs. With a good electrologist, only about one hair in five will grow back. The competence of electrologists varies (Continued on page 237)

New bronze age, burnished beauty, new blaze

Afire with new dimension—today's American beauty. A shining abundance of hair, heightened colour, grand scale jewels are the ideas at large here. Burnished skin, bronzed mouth, a cuirasse dorée *make the positive statement. Golden is the look, definite the appeal. Mouth, glossily burnished with shimmering Bronze, one of Max Factor's new California Bronze Glosses. Gala coil, sculptured in deep folds, curving in two lengths from a small, neat skull whence spring delightful, coquettishly curled guiches. Kenneth coiffure. Madame Grès jewelled, gilt plaque and chain at Bergdorf Goodman.*

PENN

AMERICAN SPRING COLL

long evenings in
voyant colours...
veiled, sparkling

PENN

ECTIONS



Cascades of sea-green, far left, sluicing from a Paisley-embroidered top—silk chiffon in the most glorious colour: the deep, vibrant aquamarine of tropic seas, filled with light and movement. Long, translucent stole of the same aqueous chiffon. Both by Nat Kaplan, of Bianchini fabric. About $250. Saks Fifth Avenue; Hutzler's; Halle Bros.; Neiman-Marcus. Ring: de Cremieux of Albert Weiss. Raspberry-red organza, left, framing the bared back in an oval of sparkling embroidery, lightly veiling the arms, flowing from a high, jewelled waist into a great drift of skirt. Dress, by Sarmi, of nylon cigaline (Bucol fabric). At Bonwit Teller; Nan Duskin; Sakowitz; I. Magnin. Schreiner ring, at Bonwit Teller. On both pages: coiffures by Kenneth.

AMERICAN SPRING COLLECTIONS



Up and down and all round, left, coquetry ruffles its feathers at black georgette—speckled ostrich feathers whirring the wrists of long narrow sleeves, swagging the skirt waist to hem. By Sarmi, of silk georgette (Syntex fabric). Bergdorf Goodman; Sakowitz; I. Magnin. Earrings: de Cremieux of Albert Weiss. Rings: Robert Originals, Napier, House of Joy. Hanes pantie stockings. Herbert Levine shoes, Bernard Abrams pompons. The airiest evening, right, printed and plumaged in rainbow iridescence. Mollie Parnis; ostrich feathers and silk-and-polyester woven with Lurex threads (Orceyre fabric). At Saks Fifth Avenue; Nan Duskin; Halle Bros. Jules Van Rouge earrings. Tights: Saks Fifth Avenue. Charles Jourdan shoes. Both pages: caste-mark sequins by Body Jewelry. Alan of Kenneth coiffures.

Short feathered coquetries for evening



AMERICAN SPRING





Little embroidered boleros over long evening dresses

Black crêpe bolero, far left, with embroidered cartouches of gold and silver braid and vivid beads . . . over one of the best evening shirtdresses around: white heavy crêpe for the turtleneck top, black for the skirt. By Marie McCarthy and Larry Aldrich, of Avisco acetate and rayon crêpe (Onondaga fabric). Saks Fifth Avenue; Halle Bros.; Maison Blanche. Jules Van Rouge earrings. Crusty embroidery over filmy white, left: delicious contrast—the fragile lightness of the embroidered white organdie dress, ruffled high at the throat, deep at the wrists, sashed in black satin . . . and the richness of the embroidered black velvet bolero. By Oscar de La Renta, of Schiffli-embroidered organdie (Whelfab fabric). Bonwit Teller; I. Magnin; El Palacio de Hierro. Rings by Napier, House of Joy, K. J. L. Lipstick, a spice of Jaquet's new Ginger Pink. Coiffures on both pages, by Kenneth.

AMERICAN SPRING COLLECTIONS



Chocolate and non-pareil white, left, showing how delectable brown and white can be—non-pareil beads embroidered in weskit panels and scattered like bonbons all over point d'esprit lace. Long evening dress by Donald Brooks, in embroidered Whelan lace. At Bergdorf Goodman; Julius Garfinckel; Lou Lattimore; Joseph Magnin. Headband by Trifari. Necklaces by Pakula. Coiffure by Suga of Kenneth. Pale pinks, roses, rubies, right, in a ravishing bloom of jewelled silk flowers—a weskit thrown open over a long white crêpe dirndl cowled at the neck and cuffed tightly at each wrist. By Malcolm Starr, in Celanese acetate and rayon (Chardon-Marché fabric). At Saks Fifth Avenue; Halle Bros.; L.S. Ayres; Neiman-Marcus. Belt by de Cremieux of Albert Weiss. House of Joy ring. Coiffure: Alan of Kenneth.

Embroidered evenings– the weskit dress



PENN

AMERICAN SPRING COLLECTIONS

flouncing flowers—the short evening dress



PENN

Edged in glitter—the belted tunic and pants

Dots and flounces, left, rippling from shoulders to short hem, in brown point d'esprit. Every flounce, edged in the shine of satin; a satin belt tight at the waist, bowed. Effect: the light, lovely look of bareness through a veil. By Donald Brooks, of Whelan lace. At Lord & Taylor; Gus Mayer; Amelia Gray. About that caste-mark—a new idea for sparkle that's hitting, now, right between the eyes—it's stick-on sequins. by Body Jewelry. Ring by House of Joy. Coiffure by Alan of Kenneth. The great long top and pants, right, going greater every minute—uncrushable Qiana in lime green, with edgings and a knotted belt of bead embroidery. By Christian Dior-New York. At Bonwit Teller; Neiman-Marcus; Bullock's-Wilshire. Trifari headband. Capezio shoes. Coiffure by Suga of Kenneth.



AMERICAN SPRING COLLECTIONS

Scarlet, navy, and
gold braid–
covered as can be



Scarlet worsted bound to go straight, above, in navy with gold ric-rac; the square panelled jacket falls right in line with the sleeveless dress beneath. The new mark of coquetry —a scarlet caste mark over the brow. Trigère; Anglo fabric. Bergdorf Goodman; Marshall Field; Young-Quinlan; Bullock's-Wilshire. Jules Van Rouge earrings. Burlington-Cameo tights. Charles Jourdan shoes. Kenneth coiffure. Black linen bares a midwinter tan, right, all the way from nape to waist—just two golden chains across the back and just one panel from bandeau to skirt....This evening's caste mark is a confetti of paillettes. Dress: Ole Borden for Rembrandt, in Fibranne (William Rose fabric). About $70. At Bonwit Teller; Jordan Marsh, Florida; Sakowitz. Golden chain belts by Capri, Napier, Accessocraft. Bonnie Doon tights. Herbert Levine shoes. Bernard Abrams pompons. Caste mark: Body Jewelry. Coiffure: Suga of Kenneth.



black linen and
gold chains–
bare as can be

PENN



black crêpe—the alluring new necklines

Y-strap neckline, left, on a little wool crêpe dirndl springing into fullness from a high banded top—all the more alluring for a caste mark of paillettes. Woolmark dress by Jacques Tiffeau. About $190. Bloomingdale's; Rich's; Burdine's; Joseph Magnin. Rings by Marvella, Robert Originals. Body Jewelry sequins. Bonnie Doon tights. Lacing all the way to the waist, right, and a tassel swinging to the hem—the most seductive plunge a black crêpe dress can take for evening now. By Oscar de La Renta, in acetate and rayon (Abraham crêpe). About $200. At Saks Fifth Avenue; Nan Duskin; Sakowitz; El Palacio de Hierro. Headband by Stanley Hagler. Rings by House of Joy. Tights by Hanes. Both coiffures by Suga of Kenneth. Evening shoes, on both pages, by Herbert Levine (we added the roses).

PENN

AMERICAN SPRING COLLECTIONS



Voluminous Turkish pants, left, billowing from a tightly-wrapped waist...tiny halter top, edged in velvet cord with brilliants...long, smoky trail of stole. All in black chiffon ...the séduisant look of dark veiling and sparkle with bare, creamy skin. By Stavropoulos, in Bianchini silk chiffon. At Bonwit Teller. Both pages, rings by Marvella, House of Joy. Jewelled bandeau, right, seen through black nylon with a lining of nude marquisette...arms veiled in black, cuffed in jewels; skirt, two transparent layers of black over nude, tightly sashed in black satin. Miss Branell by George Samen. At Martha; Rich's; Jordan Marsh, Florida; Gus Mayer. Both pages: Trifari headbands; Suga of Kenneth coiffures.

Black-veiled,
sparkling



PENN

matte black–
stock-shirt and pants

AMERICAN SPRING COLLECTIONS

Black crêpe out for an evening run, left, and taking it at quite an easy jog—stock softly looped at the throat, blouson softly spilled to the hip. Shirt and pants by Jacques Tiffeau, in Onondaga silk. At Bloomingdale's; Halle Bros.; Joseph Magnin. Headband by Ruza Creations. Coiffure by Suga of Kenneth. Transparent black clear to wrist and hip, right, making the most of cling and fit, the least of fringe...a scattering of black rosettes on the dress, and another of vivid paillettes on the brow. By Guy Paulin for Paraphernalia, of Lycra and Du Pont nylon (Warshow fabric) ; in junior sizes. About $37. Pailletted caste mark by Body Jewelry. Tights by Hanes. Slippers by Herbert Levine (with an added toss of black roses). Coiffure by Alan of Kenneth.

transparent black–
fringe of skirt



PENN

AMERICAN BEAUTY STIR

ALIDA MORGAN



Beauty in its early stirrings:
American girls, each with
a clear sense of self, and a
resounding American heritage—
Alida, a granddaughter of
Mrs. W. Averell Harriman and of
Mr. Cornelius Vanderbilt Whitney;
Scarlett, a great-great-
granddaughter of John Wanamaker.
Alida Morgan, at eighteen, is bright,
assured, all in key. Attuned to Europe,
caring for writing, dancing, this
daughter of Mr. Edmond D. Morgan
and Mrs. Pierre Lutz cares
especially to carve in wood.
Scarlett Leas, sixteen, is still sliding
inside herself, discovering what
she likes, what she dislikes
(geraniums). If this
daughter of Mr. Donald S.
Leas, junior, and Mrs.
Wanamaker Leas
had to live in one
place all her life,
it might be an
amusement
park.

CECIL BEATON

SCARLETT LEAS

AMERICAN ACTION

THE SKI LIFE IN COLORADO

In Aspen, Snowmass, and Vail, the good ski life brings together the John D. Murchisons; the Robert S. McNamaras; the Henry T. McKnights; the George F. Bakers, junior; the George P. Caulkinses, junior; the Peter Voughts, and the Richard M. Hausermans.

For the John D. Murchisons, handsome, wide-ranging Texans, the ski life is Vail, an aloof, sun-bleached village eight thousand feet up in the snow-powdered Rockies. From Dallas they fly in by private turbojet—with a cargo of young Murchisons, cook, maid, and friends—for a sequence of winter holidays at their house, *far right,* on a high bluff with silver aspens. "It's like living in a glass tree house. We look out at skiing in the round, but no one sees in," said Mrs. Murchison, a "barely skier" who spends as much time entertaining as she does on the slopes. "Our house is always full . . . without people it's a crying widow."

THE SKY-HIGH BUBBLE HOUSE OF THE JOHN D. MURCHISONS

TONI FRISSELL



Mr. and Mrs. Murchison, near right. In the background, their house, designed by Enslie Oglesvy around sheer mountain rock face. On the spiral staircase that curls down the rock wall inside the house, Mrs. Murchison, right centre, with guests on ramp above. "I love the warmth of geraniums," said Mrs. Murchison, who spots pots of them everywhere. On the sun-deck buffet, below, cheeses and a basketful of homemade breads.





Beartree, one of Vail's racier runs, squiggles to a halt at the Murchisons' where friends often kick off their skis and climb up for lunch on the sun deck, right. *Four in the foreground at this party, left to right: Mr. Pepi Gramshammer, Mrs. Ann Farish, and Mr. and Mrs. Vernon J. Taylor, junior. A glass dumbwaiter brings food from the kitchen to the sun-deck buffet, always at the ready with steamy soups, salads, prosciutto, and Glühwein—hot spiced wine. For cooling caviar and champagne, Mrs. Murchison fills antique brass buckets with fresh powder snow.*

TONI FRISSELL

SKI LIFE

THE JOHN D. MURCHISONS AT VAIL

"For us, this house is nothing but pleasure," said Mrs. Murchison, left, in the living room, domed by the spruce-wood roof that arches from the top sun deck to the lower-level sauna. Among the pleasures, music "playing all the time" in a bronze, steel, and copper cabinet; harp-strung chairs, "especially shaped for people wearing ski pants" in front of the brass-and-glass fireplace. In this room (designed by Edward M. Benesch), Mrs. Murchison, who collects the works of American and Australian artists, placed an Owen-Broughton "Moveable Ring," a steel sculpture she found in Adelaide, Australia, for her house in Colorado.



SKI LIFE

WHITE WILDERNESS—THE STEEP-ROOFED CHALET OF THE ROBERT S. McNAMARAS AT SNOWMASS

Snowmass, that instant Alpine shine near Aspen, is the ski life for the Robert S. McNamaras. Their chalet, *far right,* designed by David Jay Flood, scans white wilderness and blue-shadowed hills. No-nonsense skiers, the McNamaras, *above,* schuss from their front door to the lifts before nine, spending all morning on the slopes, often on the powder bowls. Mr. McNamara, a sportsman of unquenchable zeal, likes the fast trails, The Slot, or Big Burn, where burnt-out tree trunks loom as landmarks in a blizzard blur. Lunch—cold meats, cheeses, chilled wines, and fruits—is usually on the sun deck, *near right;* dinner—casseroles or curries with Pinot Blanc and symphonies—by an aspen-log fire in the living room: "Conversation," said a friend, "is always at an intelligent boil." Flying from Washington, D. C., with their son, Robert Craig, and daughter Kathleen, the McNamaras stagger winter holidays from Christmas to Easter at Snowmass, with spells of summer mountaineering. "It's a thrill to live on top of a mountain," said Mrs. McNamara, a charmer with vivid blue eyes who decorated her cedar-beamed house in earth colours and sprays rain water on the chimney stones to keep the lichen green.

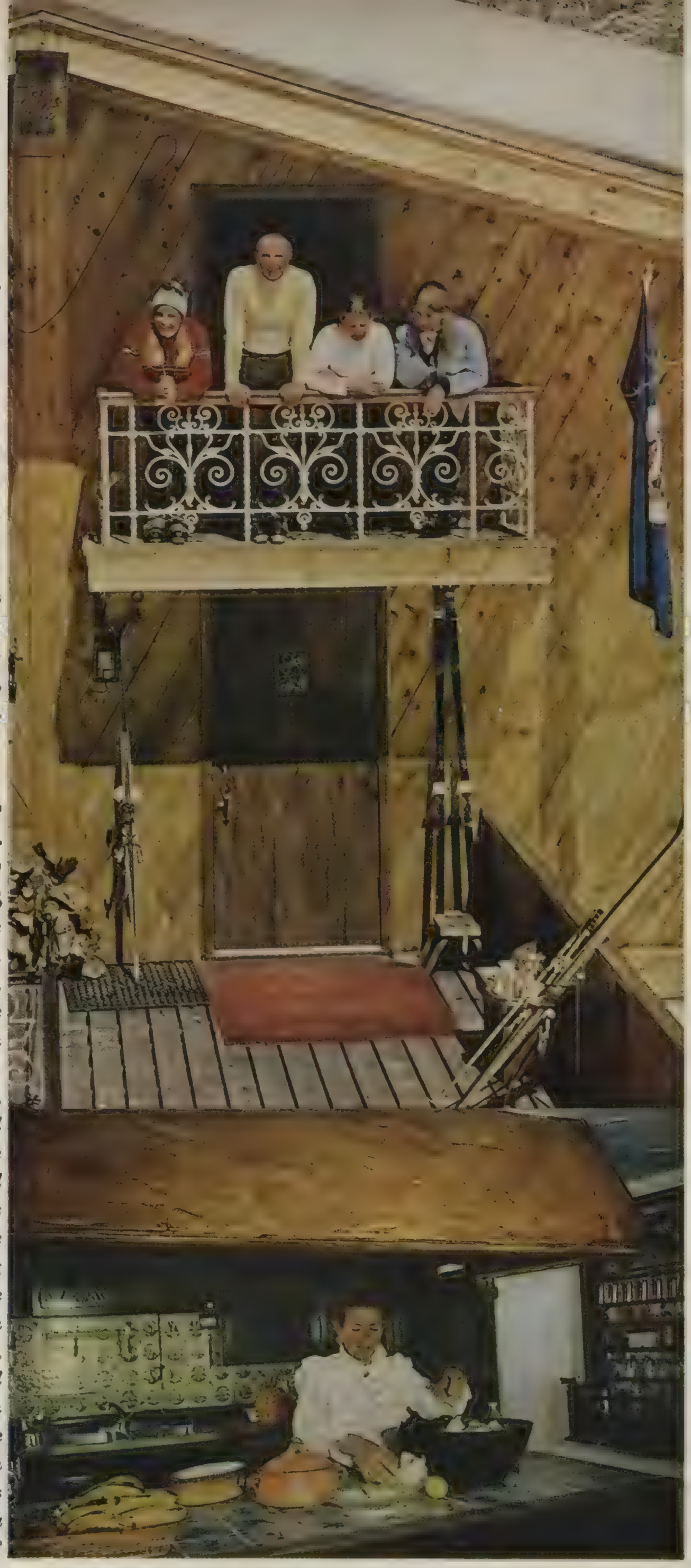
TONI FRISSELL



SKI LIFE

SNOWAWAYS AT VAIL

Like a sorcerer's trick, Vail sprang from white calm to a Tyrolean glaze in a few years. Now a complex of solid, peak-roofed chalets, high-winding lifts, and timbered inns, the village astonishes by its international look. A covered bridge spans an ice-crackling creek; silver-aluminum gondolas swinging up Vail Mountain post warnings in four languages not to rock the bubble boats. Runs run higher than eleven thousand feet with no mashed potato, boiler plate, or breakable crust to mar the fluffy winter powder. In spring, the treeless bowls "corn-up" with good snow through April. Remote, yet accessible, Vail for many—racers, bunnies, or buffs—is the total ski experience, before, during, and *après*.



IN FIR FOREST AND SNOWLIGHT— THE HOUSE OF THE HENRY T. McKNIGHTS

who hop at the drop of a snowflake from Minnesota to Vail. Near right: with their daughters, Christine McKnight and Kristine Lindley, on their curly iron balcony. (Three sons were away.) "We love the tough runs, Riva Ridge, and the wide-open bowls," said Mrs. McKnight, a former Olympic skier, who wears knickers and a red-fox busby in winter, ski-skirts in spring. Skiing the sun hours, the McKnights skip lunch, often bring friends for tea. For dinner, more friends, with Mrs. McKnight in charge at the Portuguese-tiled buffet, right, below. "We lean toward casseroles of beef sent from Minnesota where we raise Black Angus." Ebullient, with grey eyes, Mrs. McKnight rides as well as she skis. "She is," said a friend at Vail, "just Gracie."



THE EASY-COPE CONDOMINIUM OF THE GEORGE F. BAKERS, JR.



SWISS SHUTTERS AND SAUNA FOR THE TIMBERED HOUSE OF MR. AND MRS. GEORGE P. CAULKINS, JR.

Dashing, attractive, New Yorkers completely won by the Western ski life, Mr. and Mrs. George F. Baker, junior, above, with their daughter and son, spend winter vacations at their condominium triplex in Manor Vail. Their balcony, right, above, overlooks the heated pool where the children, Kane and Lavinia (holding the calico cat) swim after ski school. "I took up skiing because of my husband," said Mrs. Baker, an amused, brown-eyed Britisher who studied for the ballet. "Now I'm devoted to dear old Vail . . . it's so gemütlich."

Crack skiers, the George P. Caulkinses, below, with, behind them, their house at Vail, where they spend weekends, driving from Denver with their three small sons. Married in Zermatt, the Caulkinses designed their house with a Swiss gallery in the living room, below, left, where they are shown with Mrs. Thomas Kempner and Mr. William Scheerer. "I painted the shutters with rays that wiggle," said Mrs. Caulkins, a sporting, green-eyed blonde, who skis with her ten-month-old son on her back in a Hike-a-Poose.

SKI LIFE

"JAPANESE TYROLEAN," THE ASPEN CHALET OF THE PETER VOUGHTS

Aspen is the year-round action for the Peter Voughts, who live with their young daughters in a chalet overhanging a mountain stream, *far left, below.* "I'm a fair-weather skier, my husband's very fast, and Leslie just goes," said Mrs. Vought, shown in the living room, *near left, below,* with Leslie, eight, ready for bed after her bath, *left, above,* in a lozenge-shaped tub banked in plants. (Victoria, at three months, has barely seen snow.) Living the breezy Colorado life to the hilt, the Voughts hunt coyote to hounds, cart their horses to high trails for long summer rides, fly to polo matches in their Piper Comanche. Mr. Vought, a three-goal handicapper, has a string of polo ponies. Leslie has a pair of matched grey Welsh ponies. In summer they pull her and her friends in a red wagon, in winter in a dark-blue cutter. Known to wander about and in and out of the house, the ponies, once having roamed too far, were picked up by Aspen's dogcatcher.

STORMS OF FLOWERS IN THE VAIL GREENHOUSE OF THE RICHARD M. HAUSERMANS

Exuberant, with a quick smile, blue eyes and fair hair, Mrs. Hauserman, *right,* in her hothouse for a cool climate at Vail, where she and her husband live all year. In their apartment, the living-room doors slide open to a perpetual garden. "I love the look of flowers against the snow, geraniums, tulips, hyacinths . . . even a bright-pink bougainvillaea. "To grow them takes," said Mrs. Hauserman, "less of a green thumb than a strong back." Hung on Vail, the Hausermans, in summer, take pack trips to high mountain lakes; in autumn, go bird shooting; in winter, ski a five-day week. Experts, they zoom down the steep new Prima Run—skied by such racers as Jean-Claude Killy. "I like best the deep powder snow of the bowls . . . Sun Up for morning, Sun Down for afternoon, Forever, at high noon. In spring, when the corn is right, I can hear," said Mrs. Hauserman, "the ice kernels ringing under my skis like wind-bells."

TONI FRISSELL



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Los Angeles: *a terrific new designer, Miranda; who specializes in suède . . . "You give her your dream . . . mine was of a unicorn emerging from the ocean. So, Miranda made me a shirt in moss green pig suède, the unicorn arising from purple and red waves . . . so beautiful the way the design crosses from the back of the shirt to the side, over a shoulder . . ." Miranda's Boutique is at 8804 Sunset Blvd. She's made suèdes for Terence Stamp, Jane Fonda, Caterine Milinaire . . . more about Miranda later . . .*

Paris: Yellow—good strong clear zingy chrome yellow is the newest colour for cars.

Hong Kong: a recent visiting American designer reports: "At Lane Crawford—the Bergdorf's of Hong Kong—there was a window of real Mary Quant dresses, but done up Hong Kong style—solid sequins, rhinestones, beading. . . . Actually, the coolies are the coolest ladies—completely in style in their basic black shaped silk tunics, over floppy-legged pants, cross strap sandals . . ."

Montreal: Betty's, on St. Catherine Street, is where everyone goes to get their bumpy toed, bi- or tri-colour, perforated, big-heeled, shoes . . . prices range from $40 to $70 . . . atmosphere as serious and shoe-shoppy as say, Manhattan's McCreedy and Schreiber . . .

New York: Everyone's looking for a muffler— *the longer the better. Two yard squares of Persian silk, glorious melange of designs and colours to fold into a hip-deep muffler. $15 at Odyssey, Ltd., 49 Greenwich Avenue. . . . Five-feet long, eight or so inches wide, made of cuddle-y velours in palest colours. . . . Made to order. $5 at Norman Knight. 17 East 13th Street. . . . Classic man's evening muffler—creamiest white silk fringed in strands of black and white—to wear flipped around the throat of a black turtleneck sweater, one or two thin gold chains over it, under a black kid sleeveless tunic. $20. Jackie Rogers, Ltd., 27 East 67 Street . . .*

Rome: Countess Crespi reports. "All the chic men are buying the square Indian scarves to make into ties which look fluffy and larger than usual. Naturally, the girls copy right away and wear them with turtleneck pullovers. . . . Also, scarves are being tied around the left thigh over pants, as if the girl had been wounded. There must be a meaning which I do not get . . . yet . . ."

Africa: is where **Mary Harrari** finds the beautiful bits and pieces she wears in Johannesburg, New York, London; everywhere . . . huge hulky bracelets of ivory, native metal from the Ivory Coast . . . beaten gold earrings that flare out on cheekbone from Eritrea, Indian bells picked up in Zanzibar . . . lengths of printed cotton from Madagascar to wrap about Roman-toga style . . .

Ah, the gallery girls



Saturday afternoon on Madison Avenue: the prettiest girls wearing their own ideas of what to wear to window shop the art world . . . Romona Saunders, right, at Posters Original Ltd. in tweed pants. Countdown, 22 Greenwich Ave.; patterned sweater from Entre Nous, 120 E. 34th St. . . . Foxy, chubby jacket from Ridge Antique Furs Inc., 33 W. 8th St. Brimmed, brown velours; Blades, 905 Madison Ave. . . .

Dogs to the Galleries too: Anne Tysen, below, takes Chac, Muffin, and Baa-Baa along. Anne's got on her Foxhunt finds —lacquer red leather buttoned and tabbed jacket, $40, honey brown antique-velvet skirt, $20. Bedlam, 817 Madison Ave. . . .



"It's my cats and rats coat." Hélène Fagan, right, puts a brown leather belt around the beige and black fur. $60. Found in the Young New Yorker Sport's Shop, Lord & Taylor, New York. . . .

The mysterious beauty in the middle of the Magritte's. left, is Nancy McCarthy, slipping through the Byron Gallery in her ravishing wrap of Chinese slink edged in wolf. Coopchick-Forest coat at Allen & Cole, 150 East 54th Street. . . .



BERRY BERENSON



The tall Texan, above, Mrs. Robert Sakowitz, at Richard Feigen's gallery in smashing pants, a tunic of black kid. $160. Cordoba, 989 Madison Avenue. . . . Black Sombrero, $55. Fred Leighton, 177 MacDougal St. . . .

More on next page



Bow Wows

must be art lovers too, so many interesting ones looping along the gallery circuit . . . Sambo, the Shih-tzu, left, pots along with mistress Kezia Hovey. Sambo's coat is just plain old brown wool. But, Kezia's is snap crackle burnt-toast-brown colour patent leather. $250, Casa Cuero, 202 East 61st Street. . . .



Hard to tell which is what, right, which is Buster the Peke, and what is the collar of Jon Haggins' coat—Jon found his black horse fur coat with the black and white spotted cow collar in the Gelbwachs Brothers' Warehouse on Water Street. It cost $10.

Sometimes a dog thinks he's found a friend—and then it turns out to be just an adorable girl all bundled up in what looks like his twin. For instance—Andrew, below, was out with Jim Buck's Dog Walking Service when he spotted a friend. It was Dory Coffee (who designs such things as the mini-jupe she has on), in her fuzzy sheep-dog-like fur dome and coat from Harold Rubin's fur boutique, 1186 Third Avenue. . . .



FERRY HENSON

The way you hand it, tie it, plop it, makes it.



BERRY BERENSON

A rope of black silk, left, is what designer Giorgio Sant' Angelo designed and hangs around his neck. He fastens his cord with a hunk of gold stone-studded plaque. . . .





A muffler of ciré, left, is what Halston sees muffling any pants suit. This one of geranium ciré chiffon, $25. At Halston boutique, in Bloomingdale's. . . .

A twin-ing of belts, right, is what makes the "I believe in belts" statement doubly clear. These in Chinese red leather. $7 each. Casa Cuero, 202 East 61st St. . . .



A length of purple surah, above, is what Michael Marsh ties over his flower-printed shirt. Both tie and shirt designed by Halston Ltd. . . .

A waterfall of white fringed crêpe, left, is what Bibi Winkelhorn muffles up in. By David St. David. At Bedlam Boutique, 817 Madison Avenue. . . .





LINDA FRANKEL

A sweep of brim, below, is what the groovy people want to plop on their heads. . . . This lidded trio are all stars of the London production of *Hair.* Left to right, Oliver Tobias in sable-brown felt, Paul Nicholas in mustard felt banded in brown silk, and Annabel Leventon in midnight-blue felt. All these superbly shaped brims about $23, from Just Men, 116B King's Road, London S.W.3. . . .



PATRICK LICHFIELD

A ribbon of Blue-Boy blue silk, left. is what was seen at a dinner party, wrapped around a medallion-chained waist, over a black Deanna Littell black pants suit, over a glorious-sleeved Giorgio Sant' Angelo shirt. . . .

A sari of sheer black chiffon, below, dusted all over with silver embroidery, is what Frances Stein drapes about in for an intime dress-up dinner. . . . Mrs. Stein found her sari in London's Chelsea Antique market. . . .



More on next page

VOGUE'S OWN BOUTIQUE *Continued*

"How does it look in the camera, Jack?"



JACK ROBINSON



"because it looks great here: I call it digging myself without being on an ego trip. . . ." This is Lotti Golden, snuggled in furs, contemplating her mirrored ceiling. Lotti—small, sexy and chic—is a new singer with a voice that socks right through you, singing, in her first Atlantic album, the songs she wrote of the story of her life in the East Village—"it's grotesque—like a Fellini movie . . ."

"I always had one foot on the rim of the ashtray" . . . "I lived in a hippie little community. I was in it. But, I think of it as an ashtray—like, some of those people who will always be ashes—there for the rest of their lives, I always maintained. I knew I wanted to write about it someday." Lotti's on her way as a rock personality. She's on her way as a fashion personality. ***Lotti's a girl with style. . . .***

"My bag is well-cut pants and dynamite tops" . . . Lotti, in her village days, wore blue jeans and a denim jacket. But fashion girls are fashion girls, even in plain straits. "I had the jacket really really fitted and I wore lots, lots, of silver jewellery." Now Lotti, above, wears a fox chubby from the Ridge Trading Company—or a long camel melton coat to her ankles, the famous Mic-Mac from Bloomingdale's. They go over pants like these jersey ones, left, by Scott Barrie for Capezio East, 136 East 61st Street. . . . And tops like this brown suède tunic from Casa Cuero, 202 E. 61st St. . . .

Edward Villella

(Continued from page 192)

In a sense, ballet for Villella emerged from the sandlot. When, as a boy of ten in Bayside, New York, he was knocked out by a baseball and told by his parents to lay off the game for a while, he took to walking with his sister to her lessons at the School of American Ballet. For want of something better to do, he soon joined her classes. He liked it, and so he began. But even after that, at the New York State Maritime College, where he earned a B.S. in marine transportation, sports were a part of him; he won a varsity letter in baseball and the campus welterweight boxing championship.

To elicit from ballet some of the pleasure of athletics is altogether more appropriate to it than are more genteel efforts to find in it the kinds of significance belonging to literature or pop psychology. Which isn't to dogmatize any kind of reaction. Ballet is like athletics, but it is something else, something more. It requires more stylized movement, a greater human muscular variety than do most sports, a submission of the body to the collective discipline of the music and of the other dancers.

During "Rubies," I unapologetically imagined watching the cavortings of a neighbourhood gang out of the late 'thirties. The boys frisk about, enjoying their own terrain, laying claim to it by celebratory leaps and circlings that press against its boundaries. They race, they seem to play various kinds of handball or basketball, they get now and then entangled with neighbourhood girls who want to be included, but on terms of which everyone is uncertain—whether they are being partnered for amourousness, a twirl on the dance floor, or some inconclusive wrestling. Why the 'thirties? Because many of the dance movements by Villella, McBride, and the chorus are apparently allusive to dime-a-dance joints, to dance marathons, to charmingly inexpert tries at jitterbugging or boogie-woogie.

Such imaginings greatly enhance the pleasure of anyone watching "Rubies," especially when the principals have the good looks and irresistible sociability on stage of Villella and McBride. But I'm assured by some people who dance in this part and in other parts of *Jewels*, that while on stage they aren't thinking about such characterizations at all. "But it's perfectly all right," said Villella reassuringly, "for you to think of them." While dancing, Villella isn't playing at being leader of the gang, proving his leadership by dynamic twists and turns, by movements that suggest he's cycling better than the rest or is better at skipping rope.

Instead he's thinking about the music, about his own body in relation to music, about what Balanchine has created by translating the music into the space and time of bodily movement. Continuity here is a matter not of "story" but of sequences, combinations of movement to which the dancers may contribute small innovations that get settled into the piece for their bodily convenience, and pleasure, and for communication among themselves. But no one ever tells anyone in Balanchine's ballet company to move in order to characterize a dramatic rôle; you move to characterize the music.

Villella can not be understood as a dancer and can't himself talk for very long about dancing without honouring the genius of Balanchine. In relation to his dancers Balanchine is as punishing as he is generous. He is generous in making ballets for the particular bodies and temperaments of particular dancers. Imagine a young woman like Suzanne Farrell or a young man like John Prinz, the best of the male dancers of a group younger than Villella, receiving as a kind of gift a masterpiece fitted specifically to their dimensions and potentialities!

The repertoire of the New

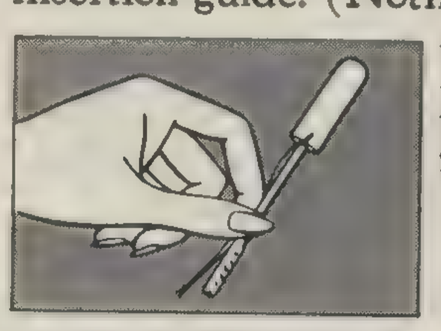
(Continued on page 236)

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Edward Villella

(Continued from page 235)

York City Ballet is more vital and changing than any in the world, and the requirements of the dancers are correspondingly greater, because Balanchine is always discovering new things about their bodies, inventing new things about the human body in general. His extraordinary burst of creativity in the past three or four years is directly the result, I suspect, of his having finally mined some of the human resources now available to him. "Rubies" was written for Villella, and is almost for that reason the most difficult of ballets for him when it comes to physical expenditure.

Technically, he doesn't find the rôle especially difficult, even though his spectacular mid-air turns may make it look so to the audience. More difficult for him from a technical point of view is a ballet like *Apollo,* written originally for Serge Lifar and later changed for Jacques d'Amboise, and easier in all respects are bravura rôles like the Tchaikovsky *Pas de Deux* and *Stars and Stripes,* pieces that call mostly for tricks.

"Rubies" is shaped to Villella's technical capacities; he is not asked to do anything that he can not do, but for that very reason Balanchine wants to push these capacities to the limit of Villella's physical powers: his animal grace and boldness, his unrivalled capacity for quick acceleration and for elasticity in slowing down, his capacity to maintain coherence of movement, so that the unfolding of the whole dance takes on the excitement of a plot—what can happen now?

Villella's immersion in "Rubies," or in other starring rôles for Balanchine, is evident in his activities before an evening performance: at least ninety minutes of exercise class in the morning, two hours of rehearsal in the afternoon, a massage or whirlpool bath to relieve knots and pains, something to eat and a brief rest period, then a couple of hours warming up before performance, ending with practice of the part in an exercise room while the first section of *Jewels* is on stage.

And then it's his turn—to expend everything in concentrated bursts of energy that scarcely give him an interval to fall to the floor off stage, as he sometimes does, getting his breath and kneading his muscles with his hands before the next entrance. Coming back from his elegant curtain calls, he's winded, sweating from his whole body, but intensely eager for some kind of further engagement, juiced with accumulated excitements, ready to talk of what he's just done or about anything else, anxious to give forth, gasping for breath though he is, the enormous powers built up with too brief a time for their release.

Jewels is only one of the most "beautiful" of Balanchine's ballets, but it can probably claim to be the most illustrative. It's a kind of anthology by the Prospero of this magnificent group. Each of its parts echoes and restrospectively enhances the enormous variety of his work going back to 1924 and including the choreography for more than 150 ballets, eighteen musicals, and six movies.

It anthologizes, too, the human resources presently at his disposal, each section being a gift to what are now his best dancers, an opportunity for the display of their powers: Violette Verdy in the first part, "Emeralds"; Villella in the second part, "Rubies"; and Suzanne Farrell in the third and last, "Diamonds."

The green serenity of "Emeralds" suggests not the jewel so much as a pastoral world, at once fresh and sedate, inhabited by explorers transfigured from some more formalized existence. The suggestion is accentuated by the beautiful solo work of Miss Verdy, especially when she is allowed to dance to Fauré's "Pelléas et Mélisande." Her hands curl up past her neck, her arms extending in beautifully circuitous movements, as if celebrating some new discovery of their flexibility and grace, now of one arm, now of the other.

Pastoralism is evident, too, in the exquisite duet of Francisco Moncion and Kay Mazzo, with its delicate stateliness of movement, and in the calm authority of John Prinz, at once courtly and crisp, during his *pas de trois* with Sara Leland and Suki Schorer. All these partnerings are immunized from the excited, youthfully unselfconscious eroticism in "Rubies," danced to Stravinsky's "Capriccio for Piano and Orchestra."

A way of looking at "Rubies," and for that matter at a series of Balanchine's ballets that would include such disparate pieces as *Serenade, Episodes,* and *Bugaku,* a rôle to which Villella has set the standard for all subsequent interpretations, is that the work is about the effort to achieve some ideal physical and human harmony in partnering, in the duet between a man and a woman.

The eroticism of Balanchine's choreography, as Robert Garis was among the first to notice in any full way, really distinguishes him from other classical choreographers. In the comically grotesque, charmingly youthful duets in "Rubies" between Villella and the engaging Miss McBride, in the hilarious frolickings between Marnee Morris and the four men who are, as it were, Villella's pals and cohorts—Richard Dryden, Deni Lamont, Robert Weiss, and the highly promising Paul Mejia—one repeatedly sees men turning away from masculine sports toward a momentary romp with their women, an exploration, however, that soon breaks off for further show-off play on both sides.

In "Rubies" there are scarcely any pauses, as these sequences repeat themselves and get enacted through Villella's almost unbelievable changes of momentum, his control of turns and reversals, of jumps that veer off course, switches of direction, acceleration in movements whose power threatens to take him out of the environment of the group within which the movement takes on its special meaning. "Rubies" is full of engrossing *non sequiturs*—in the meetings between men and women and in the rapid changes of gesture that refer us now to one kind of social image, now to another.

Expectations aroused and sweetly delayed occur too in the dancing by which Miss Morris seems to be heading into a split, goes instead into a squat and from there to an exit stage right, while her boy playmates head off stage left in stylized chain gang fashion. "Rubies" is followed by the formal elegances of "Diamonds," with its long, romantically beautiful *pas de deux* in which one sees, in contrast to anything in "Rubies," both arms of the man, sometimes Jacques d'Amboise, sometimes the new dancer from Denmark, Peter Martins, joined in possessive gestures around the body of Suzanne Farrell.

Through all this, as one watches d'Amboise, and remembers him when he was dancing more than he does now, or sees Martins, who is a mere twenty-two, or John Prinz emerging as a great dancer, it's evident that Villella's pre-eminence is by virtue of genius rather than default.

Skin Dictionary

(Continued from page 199)

widely, and it is best to have a doctor recommend one. . . . Performed well, electrolysis is relatively safe. Done clumsily, it may leave scars.

EMOLLIENT: Preparation to relieve skin dryness or roughness. Emollients provide an insulating layer between skin and air that helps conserve natural moisture. Emollients also replace the roughened, scaly surface of skin with a smooth film by cementing down dry scales that become translucent and much less noticeable. . . . Emollient creams and lotions are described as moisturizers, conditioners, lubricating creams, night creams.

EPIDERMIS: Thin outer layer of skin. As its uppermost cells are shed, it is constantly replenished with new cells from the underlying living dermis.

EXFOLIATION: A word that comes in many strengths. In its mildest and most common application, it's a deep cleaning, a removal of unnecessary outer layers of skin, the scurf, by means of a gentle astringent, gentle peelers such as salicylic acid. . . . A more complex form of exfoliation, properly called superficial chemosurgery or chemical face peeling, is a surgical procedure used on the face and upper neck to improve, temporarily, the appearance of aged and wrinkled skin. After chemosurgery during which the patient is sedated while caustic chemicals are brushed on the skin, the skin becomes more elastic, fine to moderate wrinkles decrease, freckles may vanish. These changes are most impressive in the early weeks. After three or four months, improvement is less marked, and it eventually disappears as the aging process continues. . . . Although some nonmedical personnel perform chemosurgery, it is most often left to plastic surgeons and dermatologists, since they can control the effects of the extremely toxic chemicals involved.

FDA: Primary function of the Federal Food and Drug Administration (FDA), an agency of the Department of Health, Education and Welfare, is to enforce the Federal Food, Drug and Cosmetic Act. In regard to cosmetics, that Act empowers the FDA to seize products that are harmful or not labelled in conformity with certain standards. The Agency can institute legal action through the Federal courts, but can not insist that a manufacturer test a cosmetic before he sells it to the public. Many authorities predict that within the next couple of years, there may be amendments to the cosmetic law and a possible requirement that manufacturers test cosmetics for safety before marketing them.

HAIR FOLLICLE: The end of the follicle—the hair root—is deep within the skin. This bulb narrows into a tube and extends up through the skin. Growth goes on only in the hair root area; all hair visible above the skin surface is dead tissue.

HEXACHLOROPHENE: Antibacterial agent frequently in cosmetic preparations and usually listed on the label. Has a specific use in deodorants and deodorant soaps, since it inhibits the growth of bacteria necessary for the formation of odour. Small amounts of hexachlorophene remain on the skin, so that the repeated use of deodorants creates a cumulative protective effect.

HUMECTANTS: By hygroscopic action, humectants—glycerin, for example—attract and retain moisture, are therefore popular ingredients in moisturizers and emollient creams. To give you an idea of how humectant materials work, know that they are so adroit at capturing and holding water from the air that they are scattered on tennis courts to keep down the dust.

HYPOALLERGENIC COSMETICS: Hypoallergenic identifies skin formulae with special recipes for people allergic to ingredients in ordinary cosmetics.

(Continued on page 238)

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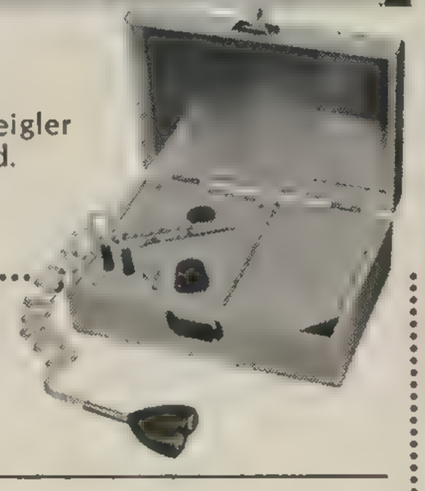
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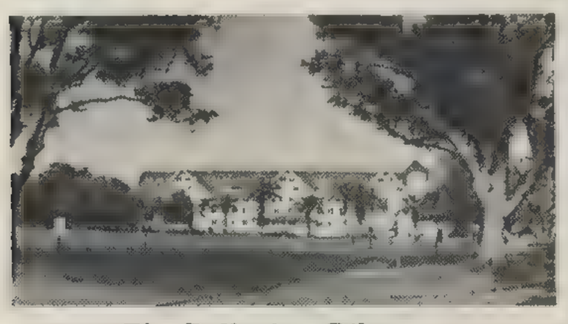
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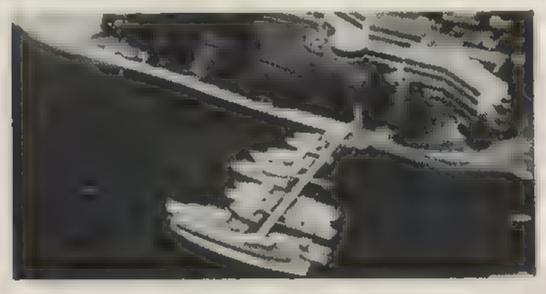


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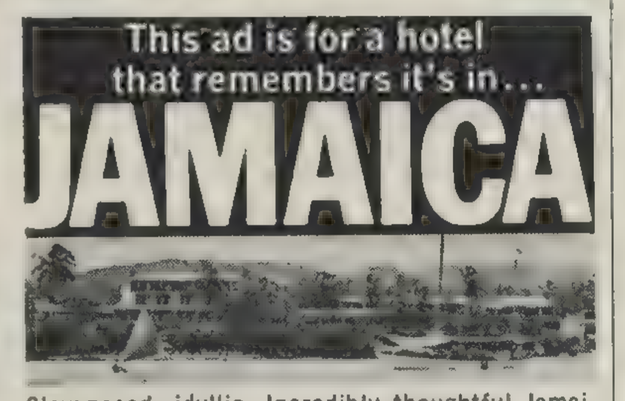
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Skin Dictionary

(Continued from page 237)

Today most of the ingredients that commonly cause allergies have been eliminated from *all* cosmetics. Makers of hypoallergenic cosmetics go a little further, frequently omit fragrance, for example, to which a minute percentage of women are hypersensitive.

KERATIN: Main component of hair, nails, and dead surface of the skin. As live cells move upward through the epidermis they die and become flat bits of keratin. Adhering to each other, they form a mantle of dead tissue—the "horny layer," which shields the body tissues from the outside world. A tough protein material, keratin is very resistant to changes in the environment. . . . A callus is a thickened layer of keratin.

LANOLIN: The lubrication power of this sheep's wool fat probably predates recorded history. Valuable because it helps a cream or ointment to adhere to skin and form a protective film, lanolin has emollient properties of its own, too. A good emulsifier, it keeps ingredients from separating. . . . Today, lanolin substances are usually derivatives of lanolin, produced by chemistry and fractionation. Fractions of the lanolin with needed qualities for cosmetics are kept, less desirable parts are discharged. Lanolin derivatives are less likely than natural lanolin to cause allergic reactions.

MEDICATED MAKEUP: Contains small amounts of antibacterial agents, which are normally listed on the label, e.g., hexachlorophene. Antibacterial operatives prevent bacteria from multiplying in a cosmetic, thus lengthen the product's effective life. They may also inhibit the growth of bacteria on the skin. But they don't actually heal, they just keep troubled areas free of ward-offable disturbance: all to the good, unless an allergy to the agent arises.

MELANIN: Principal pigment in human skin. Variations in skin colour depend on the amount and the hue of the melanin present, which ranges from pale to black. Melanin's chief physical purpose seems to be to protect the skin against light. Increased production of melanin accounts for the skin becoming darker when exposed to sun, and is a defense mechanism formed in the epidermis by cells called melanocytes. . . . Melanin also imparts colour to the hair.

MOLE: Distinct point or patch of skin, often elevated and usually brownish. Colour is caused by nests of melanocytes that contain the pigment melanin. Can appear anywhere on skin, singly or in clusters, usually before the age of 20. At first they are flat, and brown or black in colour. Later moles rise from the skin and tend to lighten in colour. Eventually most moles will disappear, seem to fade slowly into the skin. Others develop a small stalk and fall off. Medical removal of unattractive or worrisome moles is a brief episode in a doctor's office.

PORE: Outlet on skin surface for a sweat gland, sebaceous gland, or hair follicle. When a sebaceous gland is attached to a hair follicle, they share a pore. Visibly large facial pores are openings of a special kind of sebaceous gland, a sebaceous follicle that empties into the follicle of fine hair. Stimulated by hormones, the latter enlarge at puberty, are perfectly normal in an adult woman. Sebaceous follicles (on nose, for example) empty their secretions onto the skin more slowly than regular sebaceous glands. A woman may think that these pores have become plugged with oil, when in fact the oil is slowly flowing out.

SEBACEOUS GLANDS: Tiny pear-shaped glands in skin that open into the hair follicles, emptying an oily secretion, sebum, onto the hair. Sebum lubricates skin and hair, keeps them from drying out. Researchers have been unable to determine if sebum has any other function. . . . In such areas as eyelids and

(Continued on page 240)

America and the world

(Continued from page 185)

Most of the foreign participants agreed that America, as the first post-industrial society, has extraordinary opportunities and responsibilities. "By solving the internal problems now dogging the American people," as Enrique Tierno Galvan of Spain put it, ". . . their solution will provide the world with a feasible model." Some, however, quarrelled with Servan-Schreiber's call for military withdrawal. Professor Waldermar Besson of West Germany insisted that American troops were essential in Europe, especially after Czechoslovakia, in order to balance the military power of Russia; speakers from the Far East made the same point about Asia. Gino Germani, an Argentine now teaching at Harvard, suggested drily, "The wish for disengagement by the United States is inversely proportional to the distance from the United States and directly proportional to the distance from Russia."

But some Americans were ready to come, part of the way at least, to Servan-Schreiber's defense. Replying to Professor Besson, Stanley Hoffmann of Harvard observed, "This kind of European clinging to the United States . . . confirms the United States in its conviction that only Americans can decide European problems. The idea of America as the world's wet nurse is bad for us all." Carl Kaysen, who had served in Kennedy's White House and then succeeded Robert Oppenheimer as director of the Institute for Advanced Study, added that Europeans must distinguish between two separate questions: Does America have a vital interest of its own in preventing Soviet domination of Western Europe; and, if so, how should American military deployment give effect to this interest? The answer to the first question, Kaysen said, was yes; if that weren't the case, then no amount of European wheedling or whining could get us into Europe at all. This being the case, he continued, Europeans should stop acting as if any discussion of the second question implied a re-examination of the first.

Even Zbigniew Brzezinski, who had recently returned to Columbia University from the State Department, said that the time had come for "selective disengagement." And George Kennan, reflecting on anti-Americanism, recalled Erik Erikson's explanation of anti-Semitism: "The Nazi fears the Jew in himself." The foreigner today, Kennan said, fears the American in himself; the only way we can improve our impact abroad is to improve our culture at home.

But can intellectuals do anything to solve these problems? Some at Princeton were skeptical. Alastair Buchan of England observed, "If war is too serious to be left to generals, the formulation, negotiation, and implementation of foreign policy is too serious to be left to intellectuals." Better, presumably, to leave foreign policy to the professionals, such as John Foster Dulles and Dean Rusk. Others considered intellectuals not so much incompetent as impotent. "If my colleagues and I all drop dead today," remarked Brzezinski, "there'd be big obituaries tomorrow but no social effect."

But this was hardly a unanimous view. "The greatest weapon of this great nation," Dr. Eugen Loebl, the eminent Czech economist recently driven into exile, told the Americans, "is neither the atom bomb nor the money but the intellect." And John Kenneth Galbraith, who enjoys the technical advantage in debate of being the tallest intellectual in the world, defined the central issue as the tension between two sorts of institutions called into being to sustain the modern industrial system: the massive administrative organizations, public and private, and the intellectual, educational, and scientific establishment, which both mans the organizations and combats them by generating individual thought, skepticism, and dissent.

The revolt against "the impersonal power of organization," Galbraith said, had only begun; nothing was more urgent than analysis of the hard questions involved in making the society of large organizations safe for the individual; and "the intellectual community, far from being powerless in these matters, is almost the only source of power."

For four days at Princeton the arguments went back and forth, interspersed with the usual amount of wit, exhortation, and insult. It was not in the end too disheartening an experience. Intellectuals may often be vain and corruptible, but ideas are another matter. As Keynes said long ago, the world is ruled by ideas and by little else. And the idea that above all emerged from this meeting expressed a subtle transformation in people's thinking about America and its relations to the world outside.

Plainly the crisis of American confidence helped crystallize new conceptions of America's international rôle. Viet Nam has taught Americans that we can not through sheer military force make other people behave as we would wish. The Blacks and the young have reminded us that we have bitter problems to meet in our own society. While few of the intellectuals at Princeton wanted a wholesale American retreat from the world, the majority, foreigners as well as Americans, seemed to believe that in the years ahead America will exercise international influence a good deal more by concentrating on its internal problems than by trying to run the world—more by the power of its example than by the power of its arms. We must strengthen political, economic, and moral ties with other nations; but the world, it would seem, is inclining to measure us less by our military presence around the planet than by our success in dealing with the new issues of the high-technology society—the accelerating pace of change, the choking of the cities, the dilemmas of racial justice, the reconstruction of education, the plight of the individual in a world of great organizations.

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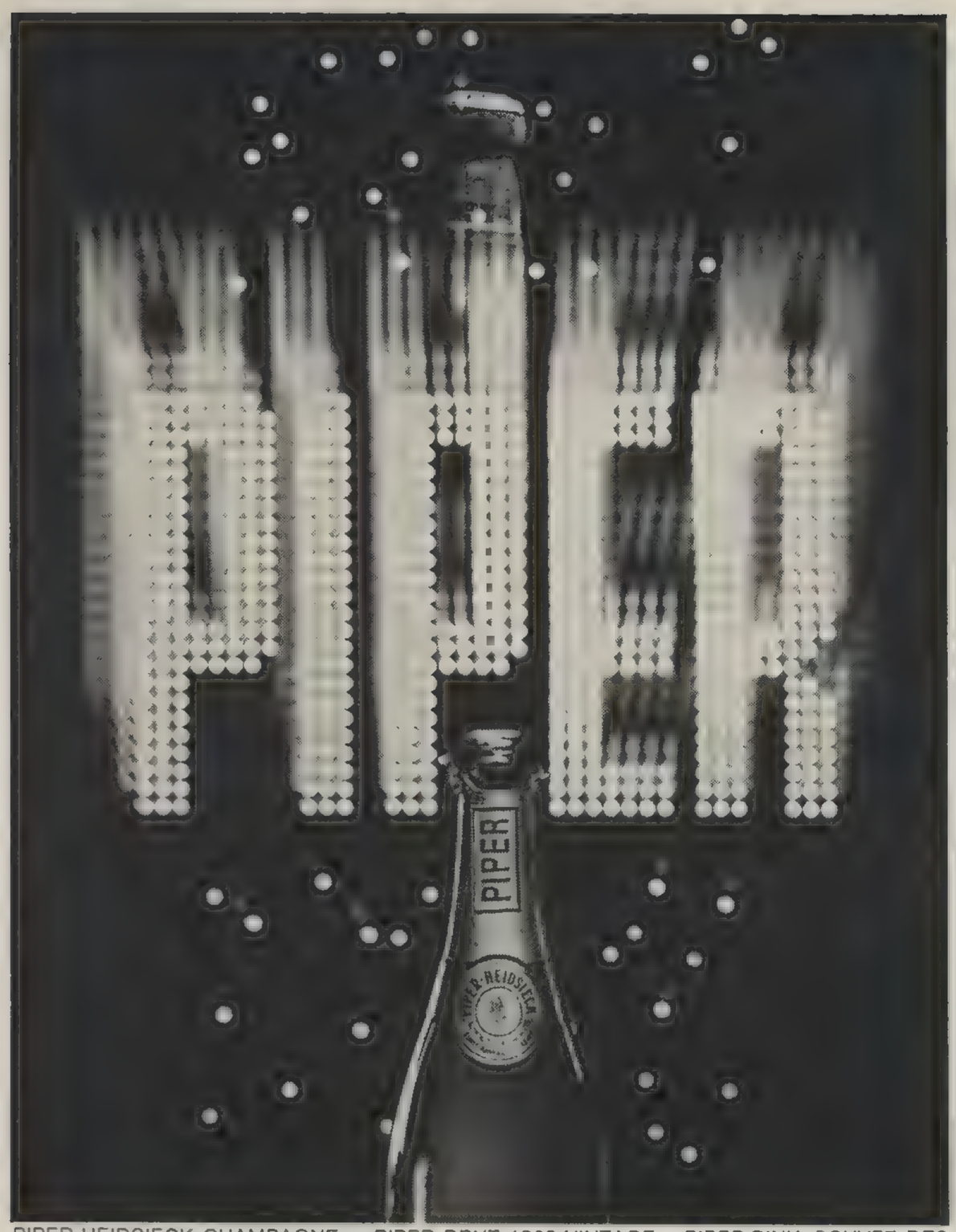
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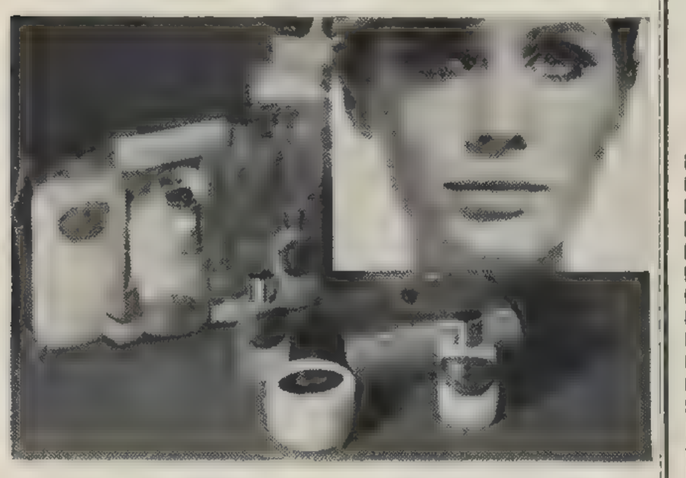
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Skin Dictionary

(Continued from page 238)

cheeks, the glands don't connect with follicles, but pour their secretions directly onto the skin.

SENSITIVITY: Two distinct meanings with regard to skin. 1) Strict medical definition is an allergic predisposition, also called an allergic sensitivity. In medical terms, one sensitive to a substance has developed a specific reaction, unique to him, that makes him react adversely to a substance. In the skin, this reaction takes the form of an eruption that itches, swells, reddens. 2) General tendency for skin to become dry or irritated. Unlike allergic sensitivity, this is a predictable, nonspecific, widely experienced condition, sometimes caused by individual variations in the basic quality of the skin. Dry skins are more sensitive than oily. Fair skins are more sensitive to sun than darker skins. . . . In other instances, sensitivity has external instigation. Skin dries and becomes more easily irritated during winter. Excessive use of soaps and detergents produces same effect.

SILICONES: Man-made materials derived from quartz, silicones can be synthesized into a variety of forms, including rubber, gels, fluids. Recently a small number of investigators have been granted permission by the FDA to experiment with the injection of liquid silicone. Silicones have been used to fill out wrinkles and scars, and in the reconstruction of misshapen chins and foreheads. U.S. medical men are expressly forbidden from injecting silicones into the breast area.

SUNTANNING: During and immediately after exposure to sunlight, the melanin granules in the skin are oxidized and darken in colour, an effect most pronounced in people with dark skin, since they have more available melanin. The darkening may last for anywhere from one hour to one year. True "tanning" begins two to three days after exposure as the skin starts to produce new melanin. Darker the complexion, faster it's formed. New melanin rapidly moves upward and creates the "tanned" appearance. . . . The skin's topmost layer, the horny layer, gradually thickens in response to sunlight exposure. Thickening, combined with increased melanin, enables skin to tolerate longer exposures.

SWEAT GLANDS: Tubular organs that flood skin with the fluid called sweat or perspiration, evaporation of which cools the body. . . . There are two kinds of sweat glands. The eccrine glands furnish most of the fluid, produce sweat in response to heat and nervous tension. The apocrine glands, located in armpits, navel, ano-genital areas, nipples, ears, secrete their fluid in response to stress or sexual stimulation. Freshly secreted apocrine sweat is almost odourless. Odour is produced when sweat accumulates on skin and is decomposed by bacteria action.

WART: Benign skin tumour caused by a virus. Appears on skin as bump with a dry, rough surface. Warts often disappear spontaneously, but can also be removed by a physician. . . . Plantar warts on the soles of the feet become painful because they can not bulge outward; each step pushes the wart against nerves in the foot. . . . Warts are contagious, can be spread from one person to another, from one part of the body to another.

WRINKLES: Ridges or indented lines that appear as a person gets older. They may be fine, almost imperceptible lines or deep ridges, and are most pronounced on the face along the muscles of expression, the frown or smile lines. . . . Though wrinkles are regarded as a sign of aging, most authorities agree that certain facial lines are caused by the effect of continued exposure to sunlight.

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Mr.
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2-1-69

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Louisville, Ky.	H. P. Selman
McAllen, Texas	Ladies Supply
Memphis, Tenn.	Levy's
Miami, Fla.	Jordan Marsh
Milwaukee, Wis.	The Boston Store
Minneapolis, Minn.	Harold's
Nashville, Tenn.	Gus Mayer
New Haven, Conn.	Fred Phipps
New Orleans, La.	Gus Mayer
Oakland, Calif.	I. Magnin
Ontario, Calif.	Musette
Palm Springs, Calif.	I. Magnin
Palo Alto, Calif.	I. Magnin
Pasadena, Calif.	I. Magnin
Philadelphia, Pa.	John Wanamaker
Phoenix, Ariz.	Goldwaters
Pittsburgh, Pa.	Joseph Horne
Pontiac, Mich.	Arthurs
Portland, Ore.	I. Magnin
Providence, R. I.	Cherry & Webb
Richmond, Va.	Thalhimers
Ridgewood, N. J.	Jenny Banta
Rochester, N. Y.	B. Forman
Rockford, Ill.	Edith Parrish
Sacramento, Calif.	I. Magnin
Salt Lake City, Utah	Makoff
San Angelo, Texas	Barnes & Co.
San Antonio, Texas	Frost Bros.
San Fernando Valley, Calif.	I. Magnin
San Francisco, Calif.	I. Magnin
San Mateo, Calif.	I. Magnin
Santa Ana, Calif.	I. Magnin
Santa Barbara, Calif.	I. Magnin
Santa Clara, Calif.	I. Magnin
Seattle, Wash.	Frederick & Nelson
Shreveport, La.	The Fashion
Sioux City, Iowa	Fishgall's
St. Cloud, Minn.	Fandel's
St. Louis, Mo.	Famous-Barr
St. Paul, Minn.	Frank Murphy
Stamford, Conn.	Ethel Allan
Syracuse, N. Y.	E. W. Edwards
Toledo, Ohio	Lasalle's
Tucson, Ariz.	Cele Peterson
Tulsa, Okla.	Vandevers
Tupelo, Miss.	McGaughy's
Union, S. C.	Gregory's
Vincennes, Ind.	Joseph's
Walnut Creek, Calif.	I. Magnin
Warwick, R. I.	Cherry & Webb
Washington, D. C.	Julius Garfinckel
Waukegan, Ill.	Hein's
Waynesville, N. C.	Hale's
Williamsport, Pa.	Lynn Hayes
Worcester, Mass.	Ulian
Youngstown, Ohio	Strouss-Hirshberg

I found a crazy, lazy way to reduce!

I call it the world's largest clothes pin. The doctor who invented it calls it the Effortless Exerciser. Either way it does wonders to beautify your figure—*has already produced waist loss of up to 3 inches...hip loss of up to 5 inches, in just two effortless minutes a day, and without a diet!*



Here's how:

A Doctor Shows You How To Squeeze Yourself Slim!

You see, a prominent New York physician not only *listened* to women complain about their figure problems—but he actually *did* something about it.

He perfected an ingeniously simple method to develop a beautiful figure at any age—and then *keep* it that way. He named it the Effortless Exerciser. It firms and tightens hips, thighs, waist and arms until you look slim and young again. And then it builds, builds, and builds your own natural vitality and strength to *keep* you that way for years to come.

And all this in just two minutes a day! All this with a marvelous little device that's so easy, gentle, lightweight, and completely safe to use that a child can open and close it without effort!

How does it work? *By condensing half an hour's exercise into one thrilling minute for the top of your figure—and then condensing half an hour's exercise into one thrilling minute for the bottom of your figure!*

Like this:

The One Minute Exercise For Your Body From The Waist Up:

To use this marvelous, body-slimming Clothes Pin, all you do is unsnap the handles. Automatically, by itself, the Effortless Exerciser starts to spread apart. Now hold it straight out from your shoulders (at arms length). Then simply bring the handles together until your palms touch. Let it open again. And repeat.

That's all there is to it! Notice how your shoulders automatically straighten back. How they automatically raise up your bust...automatically pull in your midriff and tummy—tightening and strengthening them.

Notice especially how this marvelous oversized clothes pin automatically straightens your spine, and tucks in your derriere.





Yes, in just 30 effortless strokes—60 effortless seconds—your entire figure is put back into the proper body alignment, just as nature intended it to be. You are standing close to an inch taller. The original fatigue that made you slump like a sack of potatoes has been replaced by new natural strength and vitality—*so that you'll be standing, sitting and relaxing correctly, as much as twenty-four hours a day, without your even realizing it.*

Now For The Second Minute Of Exercise, For The Waist Down.

Now simply slip your feet through the Effortless Exerciser's straps. Repeat the same easy half-circle—but this time with your feet. *Notice how your tummy is once again automatically flattened to a pancake*—automatically tightened, strengthened, firmed with natural control. Notice how your calves, thighs, and derriere tighten up automatically, at exactly that same instant.

Now stand up once again, and look at yourself in a full-length mirror! *The improvement may be so dramatic that it may actually take your breath away!* One look at yourself and you will realize why doctors have received startling changes in figure proportions like these—using nothing more than this amazing device.

Read These Medical Test Results For Yourself.

Yes, in a six weeks' documented test, fifteen people using this Effortless Exerciser for only two minutes a day, attained waist and hip loss alone of:

Average loss of waist size (no diet): 1½ inches.
Maximum loss of waist size (no diet): 3 inches.
Average loss of hip size (no diet): 1½ inches.
Maximum loss in hip size (no diet): 5 inches.

Take out your measuring tape right now, and picture how *you* could look with that kind of weight loss—and without a diet! This is impressive! A thrill! *But there is still more.*

Now One Wonderful Improvement Automatically Leads To Another.

Let's discuss the most important benefit first:

Much of the fat and flab on your body is caused by the loss of nature's natural, hidden muscle control. (Don't confuse this hidden control with a man's athletic muscles; a *woman's* hidden muscles are below the surface; you don't see them, but they naturally and automatically keep your body in beautiful shape).

What the Effortless Exerciser really does—and why its figure-molding results are so incredibly dramatic—is *strengthen these hidden figure-control muscles.* So that pushed-out flab begins to disappear; and vulnerable areas look *pounds lighter,* even though you haven't burned off a single ounce of them with a diet.

Other advantages: The Effortless Exerciser helps your blood flow strong and hard again...cleanses your circulation... tones vital heart muscles...pours new oxygen into your blood stream. Thus, overnight, your complexion becomes clearer. You have more energy—just like a healthy, active teenager.

And, best of all—every second with it is FUN! It's fun to be young with the Effortless Exerciser! To *feel* young again! To *look* young again!

SAVES YOU HOURS OF TORTURE EVERY WEEK!

What the Effortless Exerciser *eliminates* is just as important as what it does. For example:

It *eliminates isometric exercises.* They are marvelous; but correct technique is absolutely essential or you get unwanted athletic muscles.

It *eliminates torture diets.* Your weight shoots right back up when you go off them, anyway.

It *eliminates electrical apparatus.* Most people find them highly unpleasant!

It *eliminates gymnasiums and other bulky equipment.* Who's got the time and room?

The Effortless Exerciser replaces all these horrors with an effortless, daily two-minute routine that is as second nature as putting on your lipstick—*and that gives you the firm, slim, young body and posture you've always wanted!* Try it today, entirely at our risk!

Try It At Our Risk.

But don't take my word for it. The only way to prove the value of this Effortless Exerciser is to try it yourself, at our risk, for a full month.

If you aren't thrilled with the results at the end of that time...with the incredible improvement in your figure that you see in the mirror, and that your friends compliment you upon, then just return it. *Your full purchase price will be refunded immediately.*

MAIL NO-RISK COUPON TODAY

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Dept. V-5
119 Fifth Avenue, New York, N.Y. 10003

Yes, I want to try your EFFORTLESS EXERCISER entirely at your risk! I am enclosing only the special low price shown below. I understand that I may use the Exerciser for thirty days. If not ABSOLUTELY DELIGHTED, I may return it for full refund of list purchase price.

☐ Check here for WOMAN'S Effortless Exerciser, only $9.98

☐ Check here for MAN'S Effortless Exerciser, only $11.98

☐ CHECK HERE AND SAVE TWO DOLLARS! Get both Effortless Exercisers — Man's model and Woman's model—a $21.96 value—for only $19.96!

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

Name _____

(Please print)
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